# THE EIGHTEENTH-CENTURY WOODWIND CADENZA

by

David Ronald Graham Lasocki

A thesis submitted in partial fulfillment of the
requirements for the degree of Master of Arts
in the School of Music in the Graduate
College of the University of Iowa

December, 1972

Thesis supervisors: Associate Professor Betty Bang
Professor Himie Voxman

Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

---

MASTER'S THESIS

---

This is to certify that the Master's Thesis of

David Ronald Graham Lasocki

with a major in Music has been approved
by the Examining Committee as satisfactory
for the thesis requirement for the
Master of Arts degree at the convocation
of December, 1972.

Thesis Committee: _____
Thesis co-supervisor

_____
Thesis co-supervisor

_____
Member

_____
Member

ACKNOWLEDGEMENTS

I would like to express my deepest thanks to the many friends, colleagues, and teachers who have helped me during the course of this project. There are so many that it would be difficult to mention them all individually. I would, however, like to single out two persons without whom my work would have been impossible. First, Associate Professor Betty Bang, who suggested the topic several years ago and graciously allowed me to research it (even though it came within the scope of her own current work), who helped me to obtain and translate some of the theoretical sources, who made many helpful suggestions, and who has been constantly encouraging and inspiring. Second, Professor Himie Voxman, who lent photocopies of many of the pieces in which written-out cadenzas were found, who brought quite a number of cadenzas to my notice himself, and who has given much sound advice. To them I would like to express special thanks.

TABLE OF CONTENTS

LIST OF FIGURES

# Chapter 1

## INTRODUCTION

The word cadenza has been used with many meanings. For the purpose of this study, it is defined as an ornamental passage that forms part of the soloist's or soloists'[1] final cadence of a movement in a concerto or sonata.[2] In the eighteenth century, the cadenza was mostly inserted between the tonic six-four chord, which bore a fermata sign, and the dominant seventh chord of the cadence, while the accompanying instruments paused.[3]

Until the nineteenth century, musicians normally performed only contemporary music or music written a generation or two previously. The difference between the notation of the music and the way in which it was intended to be performed was bridged by oral or aural teaching. A performer could learn all he needed to know about his art by taking lessons from competent teachers and by listening intelligently to the

---

1. Eighteenth-century writers employ terms which transliterate awkwardly into English as cadenza for one part, cadenza for two parts, etc. I have therefore coined the terms solo cadenza, double cadenza, triple cadenza, and multiple cadenza, to refer to cadenzas for one, two, three, and more than three soloists, respectively.

2. The ornamental passages performed at fermata signs elsewhere than the final cadence (eighteenth-century writers distinguish them from the cadenza by the name fermata) are not considered in this study.

3. Some exceptional cases, in which the cadenza does not begin on a tonic six-four chord, or in which the accompanying instruments do not pause, will be discussed later (see pp. 16, 17, and 19).

performances of his contemporaries. In the nineteenth century came the "Bach revival." Since then interest has acceleratingly developed in the performance of music of earlier periods, so that today a musician may be asked to play music of any time from the Middle Ages to the present. But knowledge of the way in which earlier music was performed has been lost, and musicological research into "performance practice" has been undertaken in an attempt to recapture something of the original mode of performance.

In the woodwind literature of the eighteenth century, cadenzas were almost always omitted by the composer and had to be supplied by the performer. When eighteenth-century woodwind music began to be played again in the early years of the twentieth century, performance practice was in its infancy and, moreover, not familiar to most performers. The performer usually borrowed the concept of the cadenza from nineteenth-century practice for the piano and violin, instead of investigating the eighteenth-century practice for his own instrument. Nineteenth-century cadenzas were conceived almost as concert études, in which the performer put the display of technical agility before musical invention. The melodic and harmonic idioms used were those of contemporaneous music. This concept of the cadenza has, to a large extent, prevailed among performers on all instruments until recently.

Increasingly, there has been dissatisfaction with this kind of cadenza. As early as 1944, Abraham Veinus noted that

> according to modern concert-hall practice, the cadenza may now be defined as that part of the concerto where the orchestra stops playing and the listener, to all intents and purposes, stops listening, so that all and sundry may con-

> centrate upon the bag of tricks which the performer as wizard-virtuoso ( not as a maker of music) is to trot out for inspection.[4]

Recently, Stanley Sadie wrote:

> "The dullest part of the concerto, where you have to wait patiently for the music to start up again": that was a friend's reaction when I mentioned cadenzas recently. I admit to something more than a sneaking sympathy. There must be something wrong to make people react in this way, and it is, I discover, quite a common reaction--not the one, presumably, that composers intended to provoke.[5]

My own dissatisfaction with the woodwind cadenzas I heard has led me to undertake the present study. It is an attempt, based on an examination of theoretical and practical sources, to discover what the woodwind cadenza was like in the eighteenth century. In Chapter 7, the cadenza that emerges is compared with that favored by modern editors and performers.

---

4. Abraham Veinus, The Concerto (Garden City, N.Y.: Doubleday, Doran & Company, 1944), p. 41.

5. Stanley Sadie, "Cadenzas--Good, Bad and Different," The Times (London), 16 August 1968, p. 9.

## Chapter 2

## GENERAL SURVEY OF SOURCES

The source material used in the preparation of this study was assembled in three ways. First, I attempted to find all the extant eighteenth-century writings on the cadenza from both woodwind and nonwoodwind sources.[1] Second, I gathered as many eighteenth-century woodwind cadenzas as possible within the limitations of my resources.[2] Third, I collected all the eighteenth-century cadenzas for nonwoodwind instruments I chanced upon during the course of my research.

The material has pronounced strengths and weaknesses. First, all the writings about cadenzas in woodwind sources are connected with

---

1. Indispensable for locating woodwind writings was Thomas E. Warner, An Annotated Bibliography of Woodwind Instruction Books, 1600-1830, Vol. XI of Detroit Studies in Music Bibliography (Detroit: Information Coordinators, Inc., 1967).

2. The University of Iowa Music Library has bought microfilms of music for the use of many writers of theses and dissertations on woodwind literature. Of prime importance were the eighteenth-century oboe concertos obtained for Robert G. Humiston's A Study of the Oboe Concertos of Alessandro Besozzi and Johann Christian Fischer with a Thematic Index of 201 Eighteenth-Century Oboe Concertos Available in Manuscript or Eighteenth Century Editions (Ph.D. dissertation, University of Iowa, 1968) and the symphonies concertantes for James M. Stoltie's A Symphonie Concertante Type: The Concerto for Mixed Woodwind Ensemble in the Classic Period. . . . (2 vols.; Ph.D. dissertation, University of Iowa, 1962). Professor Himie Voxman's personal collection includes further microfilms for the same purpose, and also music--especially for the clarinet--reflecting his own research interests.

the flute. Because of its great popularity in the eighteenth century, the flute had a number of sizeable theoretical studies written for it, as well as the usual little woodwind "methods" or "tutors" (generally thrown together by some publisher's hack). It was not until the nineteenth century, when the average method became larger, that the oboe, clarinet, and bassoon received anything like as much attention, and by then the cadenza was of such small import in woodwind literature that one finds merely pages of cadenzas for use as practice material. It is unfortunate that the eighteenth-century woodwind writings concerning cadenzas are for only the flute. Cadenzas for the oboe, clarinet, and bassoon must have been different from flute cadenzas because of the different nature of each instrument. Also, the principal writers, either unwilling or unable to free their ideas from the written authority of Quantz, borrowed heavily from his work and consequently did not accurately reflect the practice of their own time.

Second, at the present stage of research into the whole field of eighteenth-century music, it is impossible to date accurately the many manuscripts of woodwind music in which cadenzas were found. Even if a work can be dated, it is difficult to tell how much later than the date of composition (or copying of the work) the cadenza was added. Thus, almost all the cadenzas found can be assigned only to the general period 1760-1800, and few indisputably date from before 1760.

Third, there is no guarantee that the cadenzas are in any sense "typical," especially since their provenance is limited: the majority come from one court (Regensburg), and most of these are in

the hand of one performer (see pp. 13-14). The few nonwoodwind cadenzas found are of even more limited provenance than the woodwind cadenzas; therefore, no general conclusions can be drawn from them.

## Writings about Cadenzas before ca. 1760

Johann Joachim Quantz. Versuch einer Anweisung die Flöte traversiere zu spielen. Berlin, 1752. English translation, On Playing the Flute, by Edward R. Reilly. London: Faber & Faber; New York: Free Press, 1966. Facsimile of 3rd German (1789) edn., ed. Hans-Peter Schmitz. Kassel: Bärenreiter, 1953.

Page numbers cited in this study refer to the Reilly translation, from which all quotations are taken.

The exceptional importance of Quantz's book is discussed by Reilly in the introduction to his excellent English translation and in his Quantz and his Versuch: Three Studies.[3] Quantz's chapter "Of Cadenzas" (Chapter XV, pp. 179-95) is the earliest and most comprehensive source of instruction for the woodwind cadenza. Although the book is ostensibly for the flute, Quantz states that

> except in matters of fingering and embouchure, the oboe and bassoon have much in common with the transverse flute. Hence those who apply themselves to one of these two instruments may profit . . . in general, from the entire method for the flute, in so far as it does not have to do with fingering and embouchure. (P. 85)

Thus Quantz's instructions make up to some extent for the lack of material in methods for the oboe, clarinet, and bassoon.

Quantz begins with a short history of the cadenza, then considers the major aspects of both solo and double cadenzas. Because he

---

3. Vol. V of American Musicological Society Studies and Documents (New York: American Musicological Society in collaboration with Galaxy Music Corporation, 1971).

believes that it is impossible to notate a cadenza as it must be played, he asks that his musical examples not be considered finished cadenzas, but "simply models from which you can, to a certain extent, learn . . . the characteristics of cadenzas in general" (p. 185). Nevertheless, because the pedagogical cadenzas by Quantz and other treatise writers are notated as carefully as the cadenzas found in the music of the time, they are given the same status in this study.

Pier Francesco Tosi. Opinioni de' cantori antichi, e moderni; o sieno osservazioni sopra il canto figurato. Bologna, 1723. Facsimile ed. Erwin R. Jacobi. Celle: Moeck, 1966. English translation, Observations on the Florid Song, by Johann Ernst Galliard. London, 1742. Facsimile of 2nd (1743) edn. London: William Reeves, 1926.

Johann Friedrich Agricola. Anleitung zur Singkunst. Aus dem Italiänischen des Herrn Peter Franz Tosi, Mitglieds der philharmonischen Akademie; mit Erläuterungen und Zusätzen. Berlin, 1757. Facsimile ed. Erwin R. Jacobi. Celle: Moeck, 1966.

The celebrated singing treatise of Tosi includes a chapter "Delle cadenze" (pp. 80-84; English translation, Chapter 7, pp. 126-39) that consists solely of longwinded, if rather humorously expressed, complaints about the state of the contemporaneous cadenza. Agricola's translation includes many annotations and additions. His chapter "Von den Cadenzen" (Chapter VII, pp. 194-209) comments on most of Tosi's paragraphs and states his own views at some length. Agricola closely follows Quantz's ideas and recommends his book for further reading on the subject.

Giuseppe Tartini. Regole per arrivare a saper ben suonar il violino, ca. 1752-1756. French translation, Traité des agrémens de la musique, by P. Denis. Paris, 1771. Modern edn. of French text ed. Erwin R. Jacobi, with English translation from French text by Cuthbert Girdlestone, and facsimile of pp. 4-43 of Italian text. Celle: Moeck, 1961.

Jacobi's research suggests that Tartini did not write a violin treatise himself, but rather dictated lectures to his pupils. Two sets of lecture notes are extant, one held by the library of the University of California at Berkeley and one (in the hand of Giovanni Francesco Nicolai) by the library of the Conservatorio di Musica 'Benedetto Marcello' in Venice. The eighteenth-century French translation appears to have been made from still another set of lecture notes. The facsimile edition was made from part of the Venice text; its chapter "Cadenze artifiziali" is essentially the same as the chapter "Cadences artificielles qu'on appelle en françois point d'orgue" in the French translation. The chapter is principally concerned with the various kinds of figures one can use within the basic harmonic scheme of the cadenza and ways in which this scheme may be extended.

The Venice manuscript includes a supplement[4] (not reproduced in the facsimile) entitled "Raccolta di diversi altri modi naturali di cadenze naturali e di cadenze fatte ad arbitrio," which contains a collection of thirty-six cadenzas arranged by key, five of them attributed to Nicolai, the rest presumably by Tartini.

---

4. I would like to express my gratitude to Dr. Jacobi for lending me a copy of this supplement and for allowing me to write about it prior to the publication of his edition.

## Musical Examples before ca. 1760

As mentioned above, few woodwind cadenzas from before ca. 1760 were found. Cadenzas that can be assigned approximately to this period are those in two flute sonatas by Giovanni Platti (published ca. 1743) and in the flute method of Charles Delusse.[5]

In the library of the University of California at Berkeley is a set of four manuscripts containing seventy-one violin cadenzas, written in three different hands.[6] The cadenzas were probably written around 1760 or even earlier.

---

5. Charles Delusse, L'Art de la flûte traversière (Paris, ca. 1761), pp. 27-38. The cadenzas form part of a set of twelve caprices for solo flute--extremely difficult studies in a style based on contemporaneous Italian violin technique. Towards the end of each caprice is a sign indicating the beginning of a portion that "can be used at the end of concertos for the flute," and corresponding to a sign (below each piece) indicating held dominant and tonic notes in the bass clef. (Similar virtuosic caprices with cadenzas at the end are found in the violin literature of the eighteenth century--see pp. 18-19.) In a few cases, it is impossible to separate the beginning of the cadenza from the body of the caprice. For this reason it is doubtful whether the cadenzas are exactly like those Delusse would have improvised or written for flute concertos.

6. It. 1017a-e. The manuscripts form part of the collection of eighteenth-century Italian instrumental music that includes one of the Tartini violin treatise manuscripts. See Vincent Duckles and Minnie Elmer, Thematic Catalog of a Manuscript Collection of Eighteenth-Century Italian Instrumental Music in the University of California, Berkeley Music Library (Berkeley & Los Angeles: University of California Press, 1963), p. 384. Nine of the cadenzas were probably copied by Michele Stratico, a pupil of Tartini from about 1737 to 1745, who settled in or near Padua. The other two copyists probably worked at Padua, the one in whose hand there are fifty-six of the cadenzas being active ca. 1761-1764.

## Writings about Cadenzas after ca. 1760

Dr. Antonio Lorenzoni. Saggio per ben sonare il flautotraverso [sic]. Vicenza, 1779.

Johann Samuel Petri. Anleitung zur praktischen Musik. 2nd edn. Leipzig, 1782.

J.J.H. R[ibock]. "Ueber Musik, an Flötenliebhaber insonderheit." Magazin der Musik (Hamburg) ed. Carl Friedrich Cramer, I (1783), pp. 727-29.

Franz Anton Schlegel. Gründliche Anleitung die Flöte zu spielen nach Quantzens Anweisung. Graz, 1788.

Lorenzoni's flute method is largely derived from that of Quantz. The chapter "Delle cadenze" (Chapter XV, pars. 133-43) is actually less derivative than the others, for Lorenzoni augments Quantz's information concerning the harmonic scope of cadenzas and the ways of beginning and ending them, and also has a new set of musical examples. He is primarily concerned with the solo cadenza; the double cadenza merits only two short closing paragraphs.

The second edition of Petri's Anleitung includes instructional material for the flute freely based on that of Quantz. Only a short paragraph in his addenda (Chapter VIII, par. 1, p. 483) is concerned with cadenzas, but it includes new information about their length.

Ribock's wittily written article ridicules the type of cadenza he usually heard and also the taste of contemporary audiences, for whose gratification he proposes some novel cadenzas.

As the name suggests, Schlegel's flute method is a rewritten version of Quantz. The second section of his chapter "Von den Trillern und Kadenzen" (Chapter IX, pp. 93-94) is an abridgement of Quantz's material on the solo cadenza with the addition of two new

cadenzas.

Johann George [sic] Tromlitz. Ausführlicher und gründlicher Unterricht die Flöte zu spielen. Leipzig, 1791.

Andreas Dauscher. Kleines Handbuch der Musiklehre und vorzüglich der Querflöte. Kempten, 1801.

Tromlitz's chapter "Von Fermaten und Cadenzen" (Chapter XII, pp. 294-316) is as verbose as the rest of his comprehensive flute treatise. Tromlitz, too, was under the spell of Quantz: much of his book consists of detailed repetition or refutation of Quantz's ideas. The instructions on the cadenza are generally in accord with Quantz, but Tromlitz presents a slightly different viewpoint and new material both on breathing during a cadenza and on metrical cadenzas. Tromlitz's writings do not carry the weight of those of Quantz: he was a conservative, stopped performing in 1776, and was not without critics in his own era.[7]

Dauscher's flute method is a free compilation from Quantz, Agricola, Schlegel's version of Quantz, and Tromlitz. The chapter "Von den Kadenzen" (Chapter XIV, pp. 112-18) is abridged from Tromlitz. A double cadenza attributed to the celebrated flute player Johann Baptist Wendling (1720-1797) is the only new item.

---

7. See the anonymous review in Allgemeine deutsche Bibliothek (Kiel), CX (1792), p. 111, cited in Reilly, op. cit., pp. 48-49. The reviewer found only one-fourth of the book useful.

Giambattista Mancini. Pensieri, e riflessioni pratiche sopra il canto figurata. Vienna, 1774. 3rd [i.e. 2nd] edn. Milan, 1777. English translation of both edns., Practical Reflections on Figured Singing, by Edward Foreman. Champaign, Illinois: Pro Musica Press, 1967.

Page numbers cited in this study refer to the Foreman translation, from which all quotations (with a few modifications) are taken.

Johann Adam Hiller. Anweisung zum musikalisch-zierlichen Gesange. Leipzig, 1780.

Mancini's celebrated vocal treatise is, above all, practical. His chapter "Of Cadenzas" (English translation, pp. 54-57) gives advice to the teacher on how to train the student to develop the stamina and musical insight necessary for singing cadenzas. The second edition of the treatise adds some important paragraphs explaining the two prevalent schools of thought with respect to the purpose and content of the contemporaneous vocal cadenza.

Hiller's chapter "Von den Cadenzen" (Chapter VIII, pp. 108-28) is based on Agricola. Hiller adds a number of examples, however, both of figures suitable for a cadenza and of cadenzas illustrating approximately the harmonic scope and how it may be extended. His book also includes two cadenzas in each of two arias for which simple and ornamented melodies are given.[8]

---

8. Arie mit willkührlicher Veränderung," pp. 135-40 and "Aria con Variazione," pp. 141-52. Thirteen additional cadenzas by Hiller are found in his Sechs italiänische Arien verschiedene Componisten mit das Art, sie zu singen und zu verändern. . . . (Leipzig, 1778).

Daniel Gottlob Türk. Klavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende. Leipzig & Halle, 1789. Facsimile ed. Erwin R. Jacobi. Kassel: Bärenreiter, 1962.

As Türk acknowledges, his chapter "Von den verzierten Kadenzen" (Chapter V, 2nd section, pp. 308-22) could not have been written without the work of Quantz. His treatment of all aspects of the cadenza is, nevertheless, thought out afresh and therefore of importance. Cadenzas for woodwind instruments are mentioned specifically with respect to their length.

## Musical Examples after ca. 1760

Many sketches of cadenzas were made by eighteenth-century woodwind players in the manuscript parts of sonatas and especially concertos. Rich collections of manuscripts including such cadenzas are to be found in two libraries, the Badische Landesbibliothek in Karlsruhe and the Fürstlich Thurn und Taxissche Hofbibliothek in Regensburg. Twenty-four flute cadenzas from Karlsruhe were available to me. Some cadenzas preserved in writings by Schering and Schmitz were from manuscripts destroyed in the bombing of the library in 1942.[9]

The Regensburg library possesses a large collection of woodwind music of all kinds, dating mainly from the period 1775-1805, when the court of the Prince of Thurn and Taxis was musically active.

---

9. Arnold Schering, Introduction to Instrumentalkonzerte deutscher Meister, Vol. XXIX/XXX of Denkmäler deutscher Tonkunst (Leipzig: Breitkopf & Härtel, 1907), p. xvii; Hans-Peter Schmitz, Querflöte und Querflötenspiel in Deutschland während des Barockzeitalters (Kassel: Bärenreiter, 1952), pp. 62-65.

Cadenza sketches are to be found in many concertos and other works for one or more woodwind instruments and orchestra, the greatest number in the oboe concertos, of which thirty-six have legible sketches (those in a few more concertos are illegible).[10] The most probable composer of these oboe cadenzas is Milan-born Giovanni Palestrini (1744-1829), who was first oboist in the court orchestra at Regensburg from 1772 onwards and famed throughout Europe.[11]

Additional solo cadenzas were found in manuscripts from Breslau, Genoa, Paris, Prague, Schwerin, and Stockholm, and cadenzas for more than one instrument in manuscripts from Florence, Genoa, Paris, and Prague, as well as eighteenth-century prints. A late edition of the flute method by François Devienne includes cadenzas, but no instructional material.[12]

The great majority of woodwind cadenzas found can be assigned only to the general period ca. 1760-1800; yet the primary

---

10. Some of the cadenzas have amendations or additions. Twenty of the oboe concertos have pages where the performer wrote several versions of a particular cadenza, perhaps attempting to improve the the cadenza, perhaps because he needed different cadenzas for new performances of the concerto.

11. See Dominicus Mettenleiter, Aus der musikalischen Vergangenheit bayrischer Städte. Musikgeschichte der Stadt Regensburg (Regensburg: Bössenecker, 1866), p. 277.

12. The first edition, Nouvelle méthode théorique et pratique pour la flûte (Paris, ca. 1792), has nothing relating to cadenzas, but the bilingual version, Méthode pour la flûte, par F. Devienne. Français et allemand (Offenbach, ca. 1805), includes four cadenzas remarkable for elaborate endings between the final trill and its resolution (pp. 62-63).

eighteenth-century writings on the cadenza--Quantz (1752) and Agricola (1757)--upon which later writers draw heavily, date from before 1760 and are therefore not directly comparable. Any meaningful comparison between theory and practice must therefore use the later, partially derivative writings. For this reason the writings before ca. 1760 are discussed in a separate chapter (Chapter 3).

All translations of quotations from the eighteenth-century writings are my own, except those from Quantz and Mancini which are taken from the published English translations. Page references to all writings are given in parentheses within the text in order to avoid a multitude of small footnotes.

## Chapter 3

## A BRIEF HISTORY OF THE CADENZA

In this chapter an attempt will be made to put the eighteenth-century cadenza in perspective by surveying briefly the history of cadenzas in general from the sixteenth to the nineteenth centuries. To compile such a history is a difficult task, for no fundamental research has apparently been done on the subject since Knödt's oft-cited paper of 1914.[1] The present chapter has been pieced together mainly from the little secondary source material that exists.

A cadenza is an ornamented extension of a particular cadence in a piece of music. Ornamented cadences can be traced back to the diminution techniques of the Renaissance: the first woodwind (recorder) method, Sylvestro Ganassi's Fontegara of 1535, already had a great number of examples.[2] These ornamented cadences were not yet cadenzas, for there is no sense of the solo part playing while the other parts pause.

---

1. Heinrich Knödt, "Zur Entwicklungsgeschichte der Kadenzen im Instrumental-Konzert," Sammelbände der Internationalen Musikgesellschaft XV (1913-14), pp. 375-419. The encyclopaedia Die Musik in Geschichte und Gegenwart (14 vols. to date; ed. Friedrich Blume [Kassel: Bärenreiter, 1949- ]), which might be expected to include a summary of recent research, does not even have an article on the cadenza.

2. Modern edn. ed. Hildemarie Peter, transl. Dorothy Swainson (Berlin-Lichterfelde: Lienau, 1959), pp. 97-104.

The earliest type of cadenza is found over a dominant pedal point. In one of his violin sonatas of 1649, M. Uccellini has a written-out ornamental passage over a dominant pedal point (beginning with a dominant chord).[3] This type of cadenza is still found with Corelli: the much quoted[4] example in the second movement of his violin sonata Opus 5 No. 3, published in 1700, begins with the dominant seventh chord and continues with a dominant pedal point tasto solo.

Quantz believed the earliest cadenza to be the "little passage over a moving bass, to which a good trill was attached," used in the last few years of the seventeenth century and the first ten years of the eighteenth (p. 179). Quantz added that the later kind of cadenza, "in which the bass must pause," became fashionable approximately between 1710 and 1716 (pp. 179-80). A form of this kind of cadenza, however, already existed in 1705 in the "perfidies" preserved in some works by Torelli.[5]

Antonio Vivaldi was probably responsible for the further development of the early cadenza.[6] He used the cadenza in three ways:

---

3. Cited in Arnold Schering, Geschichte des Instrumentalkonzerts bis auf die Gegenwart (2nd edn.; Leipzig: Breitkopf & Härtel, 1927), p. 111.

4. See, e.g. Knödt, op. cit., p. 391.

5. See Schering, loc. cit. and Walter Kolneder, Antonio Vivaldi: His Life and Work, transl. Bill Hopkins (London: Faber & Faber; Berkeley & Los Angeles: University of California Press, 1970), p. 121.

6. The following information on Vivaldi's cadenzas is taken from Kolneder, loc. cit.

(a) the cadenza was written out as an organic part of the movement; (b) a place was left for the soloist to improvise a cadenza; or (c) cadenzas were written out, most likely for the use of his pupils. The written-out cadenzas generally consist of strings of arpeggios in strict tempo, ending with a shorter, slower section built up of unusual harmonies and modulations. Vivaldi made use of musical material from the movement in which the cadenza belonged, and even wrote cadenzas that rework motivic material from all three movements of the cyclic form.

By 1723, cadenzas were so popular in Italian operatic arias that Tosi included lack of taste with respect to cadenzas in his list of complaints against singers of the day.[7] Until the end of the century the cadenza continued to provide a vehicle for the expression of singers' improvisatory--and other--tendencies.

A new stage in the evolution of the cadenza came with Pietro Locatelli's collection of violin concertos, L'Arte del violino, Opus 3, of 1733. The twelve concertos contain twenty-four capricci--one capriccio in each of the first and last movements--the length of which approaches, or even exceeds, that of the movements proper, and the technical demands of which are of a much higher order than those of the relatively modest concertos. That the cadenza had been effectively transformed is acknowledged by the provision of fermata signs for the improvisation of cadenzas proper towards the end of most of the

---

7. Tosi, op. cit.

capricci. Similar capricci were also written by the Italian violinist-composers Tartini and Veracini. Tartini later reverted to the less virtuosic type of cadenza referred to in his violin treatise and written down by him and his pupils in the sources mentioned above (see pp. 8-9).

In France, the cadenza was not taken up until relatively late in the eighteenth century. In 1768, Rousseau stated that, in contrast to Italian music, French music--especially for the voice--left no opportunity for cadenzas.[8] Some cadenzas must, however, have been introduced into France along with the Italian violin style, for there is a written-out cadenza in a violin concerto (advertised as also playable on flute or oboe) by the Italian-trained violinist-composer Jean-Marie Leclair, and two more in a flute concerto by Michel Blavet.[9] Charles Delusse, in his flute method of ca. 1761, featured cadenzas at the end of caprices for solo flute, presumably borrowing the idea from the violin capricci of Locatelli and others.[10] The early French cadenzas were over a dominant pedal point; only as late as 1783 does a French writer mention the cadenza in which the bass stops on the tonic six-four chord before the cadenza and pauses during the cadenza.[11]

---

8. Jean-Jacques Rousseau, Dictionnaire de musique (Paris, 1768), p. 110.

9. Jean-Marie Leclair, Concerto in C major for violin (or flute or oboe) and orchestra, Opus 7 No. 3 (Paris, ca. 1737), 2nd mvt., mm. 33-38; Michel Blavet, Flute concerto in A minor (Karlsruhe, M.K. 49), 1st mvt., mm. 137-42, and 3rd mvt., mm. 268-82.

10. Delusse, op. cit. (see above, p. 9).

11. Michel Corrette, L'Art de se perfectionner dans le violin (Paris, ca. 1783), p. 5.

Concerning the use of the cadenza by the First Viennese School, Abraham Veinus has written:

> With such composer-performers as Mozart and Beethoven, the cadenza reached its height as a medium for spontaneous improvisation. The fame of their extempore renditions has come down to us from more than one wonder-struck observer, and one needs only to remember the profound sincerity of their music to conjecture with reasonable certainty that their cadenza improvisations were aflame with creative fire and controlled by a stupendous knowledge of the craft of composition. Few of their cadenzas have come down to us in written form. . . . As cadenzas written down coldly after the fact one can hardly suppose that they reflect completely the living excitement of the extempore creation.[12]

The cadenzas of Mozart's that are preserved were written for his friends and pupils to play in his piano concertos.[13] These cadenzas mix quotations with virtuoso passagework: the thematic material is not developed. Robbins Landon has pointed out that Haydn's cadenzas also "were never built on [i.e. develop] the thematic material for the movement. . . . It was not until the beginning of the 19th century that composers began to write cadenzas based on thematic material from the movement (thus, Beethoven's cadenzas to Mozart's concertos).[14]

During the nineteenth century, the cadenza changed: it became, for all intents and purposes, solely a showpiece--a concert étude, in which the soloist exhibited his virtuosity (and often also

---

12. Veinus, op. cit., pp. 40-41.

13. See Eva and Paul Badura-Skoda, Interpreting Mozart on the Keyboard, transl. Leo Black (London: Barrie & Rockliff, 1962), pp. 214-41.

14. H.C. Robbins Landon, liner notes to Franz Joseph Haydn, Trumpet concerto in Eb major and Harpsichord concerto in D major, perf. George Eskdale, trumpet, and Erna Heiller, harpsichord, with the Vienna State Opera Orchestra, cond. Franz Litschauer (Vanguard: VRS 454).

their lack of musical taste).[15]

---

15. For the changes undergone by the woodwind cadenza in the early nineteenth century, see Appendix B.

# Chapter 4

## THE CADENZA BEFORE CA. 1760

There are four writers on the cadenza from before ca. 1760: Tosi (1723), Quantz (1752), Tartini (ca. 1752-56), and Agricola (1757). Tosi complains about bad cadenzas, but gives no directions for making good ones: he will be discussed only in connection with his complaints against the great length of the vocal cadenzas of his day. Tartini's chapter on the cadenza imparts little useful information: of greater value is his supplementary collection of cadenzas, especially for the study of the harmonic scope of the cadenza. Quantz and Agricola both include instructions on many aspects of cadenzas. The categories of the present chapter are based on those aspects treated by Quantz. Although Quantz's book is the only source specifically for woodwind instruments, many points from other sources can be applied to the woodwind cadenza.

The few cadenzas from before ca. 1760 will be mentioned only in connection with the harmonic scope and the length of the cadenza. No general conclusions can be drawn from such a small sample.

### Purpose

For Quantz, the purpose of the cadenza is twofold. First, it should surprise.

> The object of the cadenza is simply to surprise the listener unexpectedly once more at the end of the piece [movement], and to leave behind a special impression in his heart. (P. 180)
>
> [Cadenzas'] greatest beauty lies in that, as something unexpected, they should astonish the listener in a fresh and striking manner. . . . (P. 186)

Second, it should, "at the same time, impel to the highest pitch the agitation of the passions that is sought after" (p. 186).[1] Quantz considers that in each movement there are "principal and related passions. . . . In the majority of pieces one passion constantly alternates with another. . . . so that the performer must, so to speak, adopt a different sentiment at each bar" (pp. 125-26). He makes it quite clear, however, that "cadenzas must stem from the principal sentiment of the piece [movement]" (p. 181).

---

1. This is a reference to what is generally called the doctrine of the affections--defined by Hans Lenneberg as: "how the emotions can be expressed in music so that they arouse corresponding emotions in the listener" (see his article, "Johann Mattheson on Affect and Rhetoric in Music," Journal of Music Theory II/1 [1958], p. 47). Actually, the word "emotions" in Lenneberg's definition is not quite correct. As Edward R. Reilly has said:

> "Instead of speaking of the mood, the emotional content, or the character of a piece of music, Quantz and his contemporaries spoke of its passion(s) or sentiment(s) [or affections, to use probably the best English word, now obsolete in this sense] (German, Leidenschaften, Affecten; French, passions, sentiments). The two terms were used interchangeably, and a good definition for both is 'one of the feelings natural to all men, such as fear, love, hate, or joy' (Webster). The principal passions or sentiments mentioned by Quantz are gaiety, melancholy, boldness, flattery, and majesty" (Quantz, On Playing the Flute, p. xxxvii).

Quantz's concept of the passions is central to his book: "the purpose of . . . music [is] to constantly arouse and still the passions" (p. 254). He lists a number of particular features of a movement that can enable one to determine its principal sentiment. These are the key, the size of the intervals, the articulation, the presence of dotted figures, the dissonances, and the tempo indication (pp. 125-26, 254).

Quantz hints that some of his contemporaries had another purpose for the cadenza--the demonstration of great technical accomplishment.

> You must not believe, however, that it is possible to accomplish this [culmination of the agitation of the passions] simply with a multitude of quick passages. The passions can be excited much more effectively with a few simple intervals, skilfully mingled with dissonances, than with a host of motley figures. (P. 186)

Agricola, after lamenting the generally low level of attainment in cadenza making among the singers of his day, argues in favor of the continuing use of the cadenza, since "a brilliant artist (ein feuriger Kopf) surprises his listeners unexpectedly [by means of the cadenza] and can, at the same time, add another, new degree of intensity to the passion whose agitation was the aim of the aria" (p. 203). This paraphrases Quantz's twofold statement of the purpose of the cadenza. Like Quantz, Agricola also states that cadenzas "must always be founded on the principal passion" of the aria (p. 204).

In a later paragraph, Agricola suggests another purpose.

> He [the singer] can bring to the ears of the listeners, clothed in an appropriate cadenza, certain pitches not yet permitted him in the aria and thus make the whole range of his voice known. The wonderful as well as the probable can by all means find its place in music. (P. 205)

It would be dangerous to draw any parallels between the use of an extended range in a vocal cadenza and in a woodwind cadenza. For a singer, a wide range may be a natural gift or may have been developed. On a woodwind instrument the range employed depends upon the developed virtuosity of the performer, upon the instrument he is using, and upon

the conventional usage of the time and place.[2]

## Location and Frequency

Quantz stipulates that cadenzas "are permissible only in pathetic and slow pieces, or in serious quick ones" (p. 180). They are "not at all suitable," he says, "in gay and quick pieces in 2/4, 3/4, 3/8, 6/8, and 12/8" meters. The first movement of a concerto or sonata was generally both more serious than the third movement and written in common time; the third movement was usually written in one of the meters that Quantz calls unsuitable.

Quantz believes that, to conform to its purpose of surprise, "a single cadenza would be sufficient in a piece [movement]" (p. 180).[3]

Agricola writes nothing about location or frequency.

## Improvisation

Quantz and Agricola agree that solo cadenzas are improvised, or should sound so. They disagree on the improvisation of double cadenzas: Quantz says that improvisation is difficult, but possible with a knowledge of composition; Agricola prefers double cadenzas to be writ-

---

2. For example, the design of most flutes of the early eighteenth century made it difficult for the performer to play above e'''; a change in design soon made it relatively easy to reach g''' or even a'''; yet these highest notes were not commonly written for until the latter part of the century.

3. Elsewhere, Quantz sometimes uses the word Stück (piece) to mean Satz (movement). This is evidently true here, since he gives the da capo aria as an example (he objects to the singer making five cadenzas during the course of an aria instead of one at the principal close).

ten out beforehand, ideally by the composer.

According to Quantz, solo cadenzas are "chiefly extempore. . . . They must sound as if they have been improvised spontaneously at the moment of playing" (p. 182). This implies that cadenzas which are not improvised must still give the impression that they are.

Before discussing the various kinds of imitations and suspensions that can be employed in a double cadenza, Quantz says that

> although it is quite easy to invent and write down double cadenzas, it is very difficult to invent them without preparation, since neither person can anticipate the thoughts of the other. Yet if you are slightly acquainted with the advantages that imitations and the use of dissonances offer, the difficulty is easy to overcome. (P. 186)

His examples he calls

> model examples . . . which may be viewed as rough sketches. . . . The embellishments . . . which are the product of inventiveness, and cannot be circumscribed in a few examples, I leave to the invention and taste of each individual. (PP. 186-87)

Perhaps some idea of the use of a basic melodic and harmonic structure that can be worked out beforehand and embellished in performance can be grasped from three of his examples. In Figure 1, (b) and (c) are embellished and extended versions of the basic structure (a).

Agricola believes that any good cadenza must include the element of improvisation.

> If you consider the above [discussion of the properties of cadenza], you will realize that it is generally impossible to write out good cadenzas in advance--as little as it is possible for someone to learn witty ideas by heart beforehand; because both will be partly spontaneous (hervor gebracht) and partly settled [in advance], according to the circumstances and the occasion. (P. 205)

Figure 1. Johann Joachim Quantz, Versuch einer Anweisung die Flöte traversiere zu spielen (Berlin, 1752), Tab. XXI, Figs. 6, 2, and 5.

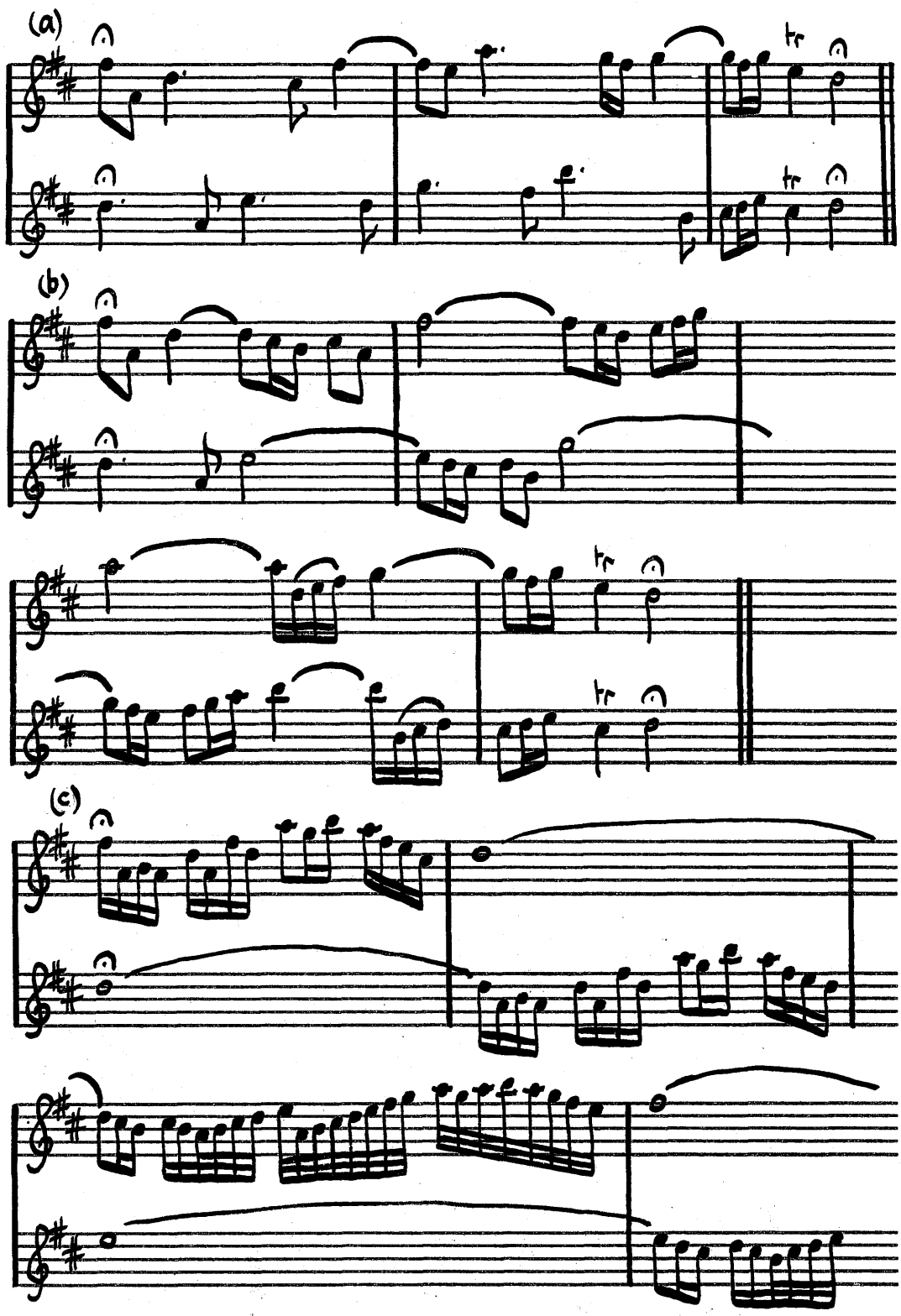
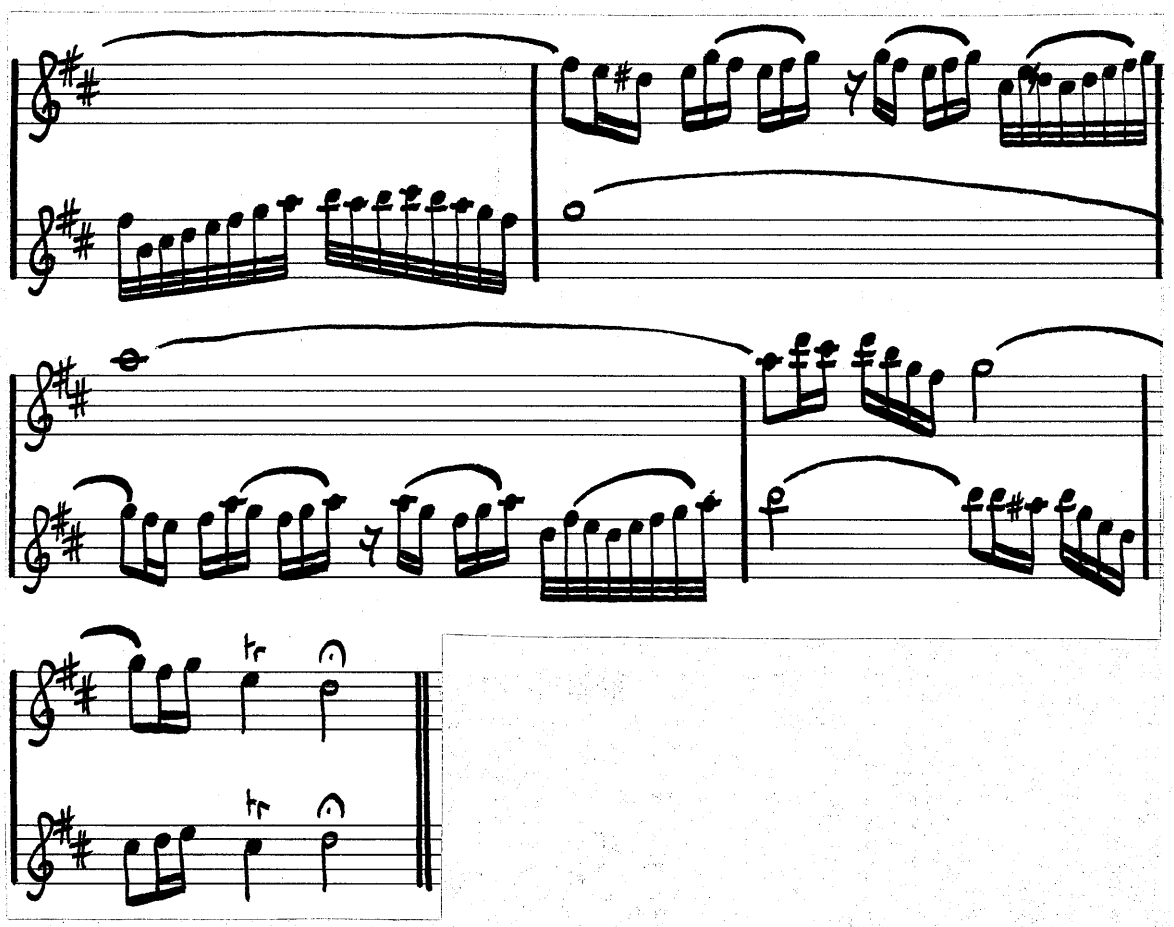

(a)
tr
tr
(b)
tr
tr
(c)

Figure 1 (cont'd.).



It is clear from his last sentence that Agricola expected the performer to have some idea before the performance of what he was going to do in the cadenza.

Agricola advises against the improvisation of double cadenzas by singers.

> The invention of double cadenzas on the spur of the moment without a previous agreement seldom succeeds; because it is seldom that two persons possess equal insight into harmony, equal accomplishment of wit, and equal composure and helpfulness. In Italy, many quarrels have frequently resulted on

> this score. For this reason it is better if you either come to an amicable understanding with one another beforehand or, if this is unfeasible, leave the invention of the cadenza to the composer, whose prescription each must then follow exactly. He will already know how to arrange things so that no listener could tell it has been learned by heart. (P. 205)

Perhaps by "previous agreement" Agricola meant the procedure mentioned by Quantz, in which a basic structure is determined beforehand, then embellished and extended in performance.

## Melody

Quantz and Agricola agree that cadenzas should possess melodic characteristics appropriate to the passions expressed. Their lists of characteristics appropriate to gay and melancholy cadenzas are similar.

As we have seen (see p. 23), one of the purposes of the cadenza, according to Quantz, is to act as the culmination of the principal passion of the movement. He cautioned that the passions not be mixed: "you must take particular care not to lapse into absurd mixtures and confusions of the gay and the melancholy" (p. 184). Quantz says that a "gay cadenza is formed from extended leaps and gay phrases interspersed with triplets and shakes, etc." (see Figure 2). "A melancholy one, on the other hand, consists almost entirely of small intervals mingled with dissonances"[4] (see Figure 3).

---

4. According to Quantz, gaiety is expressed by "short notes--eighth-notes, sixteenth-notes, or, in alla breve time, quarter-notes, according to the requirements of the meter--which move both by leap and step" (p. 135), by "brief articulated notes, or those forming distant leaps, as well as by figures in which dots appear regularly after the second note," and generally by a major key (p. 125). Melancholy is generally expressed by a minor key and by "slurred and close intervals" (p. 125).

Figure 2. Quantz, Versuch, Tab. XX, Fig. 7.

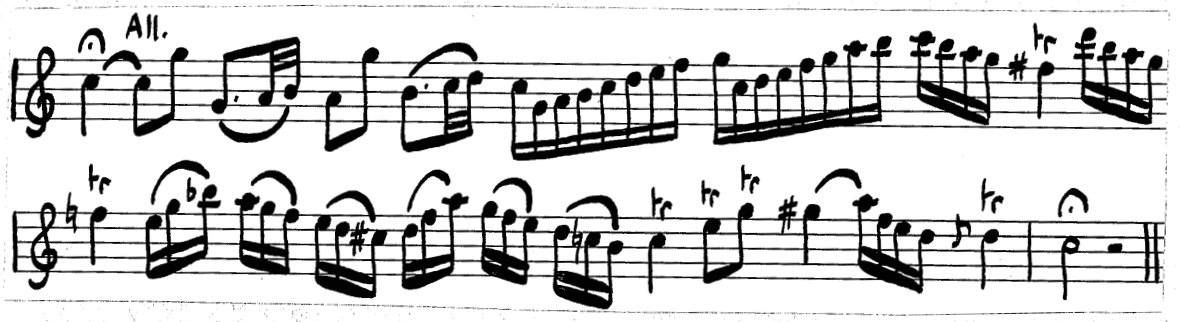
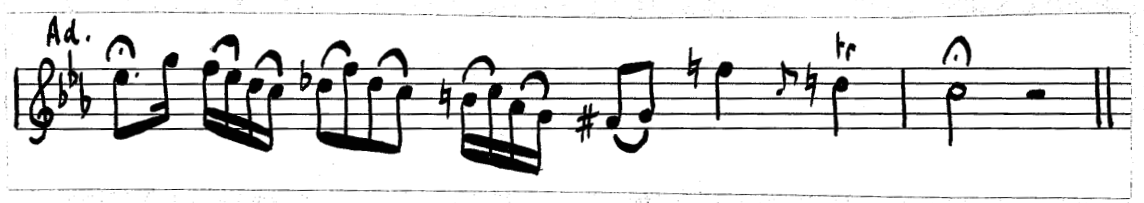



Figure 3. Quantz, Versuch, Tab. XX, Fig. 8.



Agricola does not use Quantz's terms for the passions, but his melodic characteristics for gay and melancholy cadenzas are the same. "The cadenza of a spirited and fervid aria can consist of extended leaps, trills, triplets, runs, etc.; but that of a sad and pathetic aria is fond of more cultivated and polite conduct, with some dissonant intervals mixed in" (p. 204).

Concerning repetition in cadenzas, Quantz says that "neither the figures nor the simple intervals with which a cadenza is begun and ended may be repeated more than twice in transposition [i.e. in sequence] or they will become disagreeable" (p. 182). His discussion of a pair of good and bad cadenzas explains why the figures and intervals will become disagreeable: if there is too much repetition, "the ear is wearied." In others words, the cadenza loses its purpose, the quality of surprise.

Agricola makes a similar statement.

> One sort of figure ought not to be repeated or transposed [i.e. used in sequence] too often. You should rather try to combine various figures and alternate them with one another appropriately. (P. 204)

Quantz approves of the employment of short chromatic scales in cadenzas for movements in minor keys. "In minor keys you can ascend or descend by step in semitones, but no more than three or four must follow one another or, like all other uniform phrases, they become disagreeable" (p. 184). Again, what is disagreeable is that the cadenza no longer surprises.

Concerning the melodic characteristics of double cadenzas, Quantz states that "those who know little of harmony usually content

themselves with passages in thirds and sixths. These do not suffice to arouse the listener's admiration" (p. 186). He explains that "besides thirds and sixths proceeding together in regular motion," double cadenzas "generally consist of imitations. . . . in which suspensions play an important part" (p. 187). Most of his section on double cadenzas discusses the kinds of suspensions that may be employed. They will not be considered here, since they follow normal eighteenth-century practise. Figure 1 (pp. 28-29) shows three examples of suspended imitations.

Agricola also advocates the employment of suspensions and imitations.

> [Double cadenzas] should . . . not always consist of plain thirds and sixths, because one becomes tired of them much too soon. They should rather contain correctly suspended and resolved ideas and especially apt imitations . . . at various intervals. (P. 204)

## Meter and Tempo

Quantz and Agricola agree that a single meter with invariable tempo should not be employed in a cadenza.

Quantz states that "regular meter is seldom observed, and indeed should not be observed, in cadenzas. They should consist of detached ideas rather than a sustained melody" (p. 185). He points out that one of his examples of a cadenza is poor since, "from beginning to end it employs the same meter and the same division of the notes. . . . This . . . is contrary to the nature of the cadenza" (p. 182). Evidentally, there was also some fluctuation in the basic tempo, for Quantz affirms that "it is impossible to write cadenzas as they must be

played" (p. 185; see also p. 7 above).

Quantz's instructions apply also to double cadenzas.

> It is not always necessary to bind yourself to a regular meter in double cadenzas . . . unless the figure stated requires an answe; then one part must imitate the other in the same tempo, and with the same number of notes. Otherwise, however, the less order you preserve the better; in this fashion you avoid the appearance of premeditation. . . . Double cadenzas should consist of detached, though still pleasing, phrases, and . . . these phrases may be akin both to duple and to triple meter. You simply must not remain in one or the other too long, and must always be intent upon an agreeable alternation. (P. 192)

Agricola paraphrases Quantz and adds an explanatory image.

> The cadenza must not be a formal arioso melody but only an appropriate combination of several unfulfilled, detached phrases. Therefore, no meter must be observed. It should appear as if the singer were so permeated with the passion that he could no longer think in terms of a limited metrical motion. (P. 204)

## Harmonic Scope

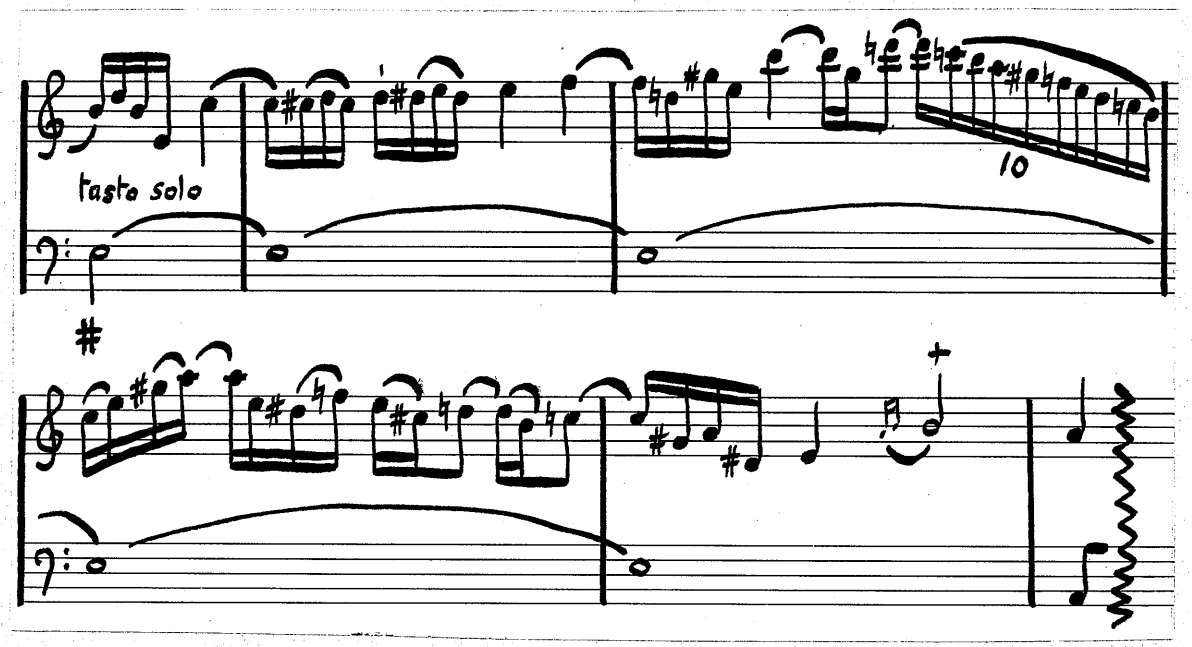
Some early woodwind cadenzas begin on a dominant chord, all later ones on the tonic six-four chord. The harmonic scope of the cadenza is small; Quantz allows only a little tonal digression.

In the seventeenth century, the cadenza occurred over a pedal-point dominant (see p. 17). The cadenza in a violin concerto (also playable on flute or oboe) by Leclair is of this type (see Figure 4). The cadenza over a pedal-point dominant is still mentioned by Michel Corrette in his treatise on accompaniment of 1753 (his flute method of *ca.* 1740 has nothing on the cadenza).[5] In his violin method written

---

5. Michel Corrette, *Le maître de clavecin pour l'accompagnement: méthode théorique et pratique* (Paris, 1753), p. 41.

Figure 4. Jean-Marie Leclair, Concerto in C major for violin (or flute or oboe) and orchestra, Opus 7 No. 3 (Paris, ca. 1737), 2nd mvt., Adagio in C, mm. 33-38.



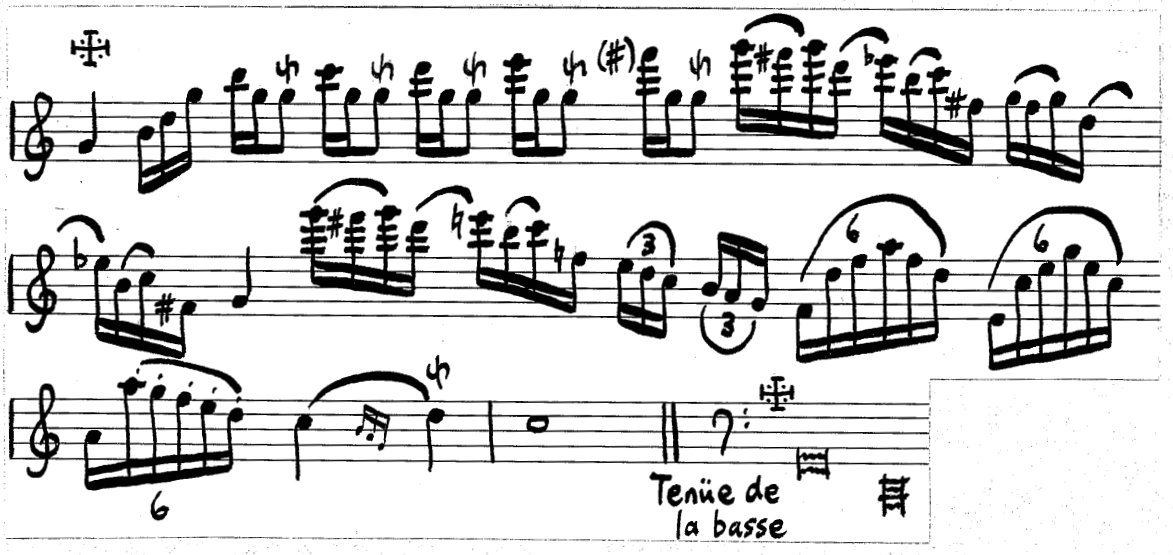

about thirty years later, he states that "the cadenza is made ad libitum on the dominant of the key of an Adagio or Allegro. In the past the bass held this dominant note, but nowadays the bass is silent."[6] The examples in the method show that by then the dominant note was part of the tonic six-four chord.

As late as ca. 1761, the cadenzas of the twelve caprices in the flute method of Delusse begin on the dominant chord (see p. 9); the dominant note is held in the bass (see Figure 5).

---

6. idem, L'Art de se perfectionner dans le violin (Paris, ca. 1783), p. 5.

Figure 5. Charles Delusse, Cadenza from Caprice in C major for solo flute in his L'Art de la flûte traversière (Paris, ca. 1761).




Concerning the opening of the cadenza in the first half of the eighteenth century, David D. Boyden has written:

> As an elaboration of a cadence, either intermediate or final, the cadenza of this time normally and naturally begins on the dominant of the key, as in Vivaldi and Quantz. The launching of the cadenza from the fermata on the tonic six-four--in which the orchestra draws up and presents arms, as it were--is characteristic of the later Classic concerto, but not before 1750.[7]

Boyden is wrong about Quantz. Quantz does refer to the opening on "the penultimate note of the bass, that is, the fifth of the key of the piece" (p. 179), but his examples clearly show he intends the chord to be the tonic six-four, not the dominant, since the note in the solo

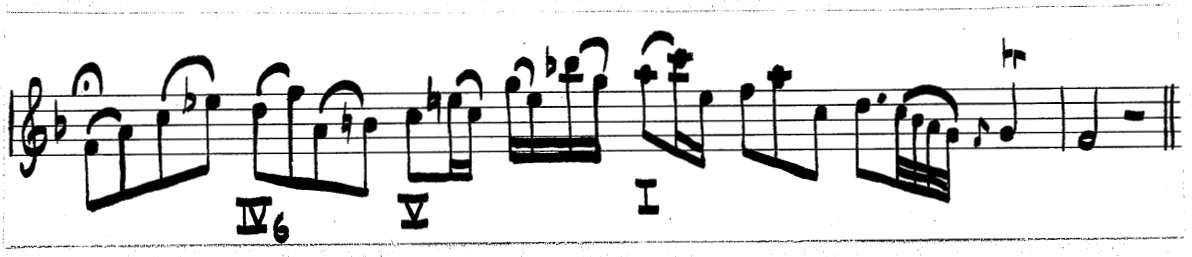
---

7. The History of Violin Playing from its Origins to 1761 (New York & London: Oxford University Press, 1965), p. 483.

part is always the first or third degree of the key. There is evidence that the tonic six-four chord opening was employed in woodwind sonatas in Germany in the second quarter of the eighteenth century. In 1735, Carl Philipp Emanuel Bach wrote a flute sonata that required a cadenza on the tonic six-four,[8] and the written-out cadenzas in two flute sonatas published about 1743 by Giovanni Platti, an Italian composer working in Würzburg, begin on this chord.[9]

The basic harmonic progression of the German cadenza was consequently from the tonic six-four chord to the tonic chord. Some small tonal digression was allowed. Quantz says that a short cadenza should stay entirely within the home key; a longer one can touch the subdominant; and an even longer one the subdominant and dominant (p. 184). In the following example (Figure 6), the subdominant, then the dominant, is touched.

Figure 6. Quantz, Versuch, Tab. XX, Fig. 5.




8. Sonata in G major for flute and basso continuo, Wq 123, 1st mvt., Andante in C, m. 22.

9. Sonata in A major, Opus 3 No. 4, 1st mvt., Grave e cantabile in C, m. 27, and sonata in G major, Opus 3 No. 6, 1st mvt., Siciliana Adagio in 6/8, m. 48 (Nürnberg, ca. 1743).

Quantz suggests that a change from a major mode to the parallel minor may also be made briefly. Agricola allows tonal digression, but does not specify which keys may be touched. "You can certainly touch several of the scales of foreign tones, although you must still not roam too far into remote keys" (p. 204).

Too few woodwind cadenzas were found from the period before ca. 1760 to enable any significant conclusions to be formed about tonal digression during the period.[10] Because of their great number, the seventy-one violin cadenzas from the Tartini school (see p. 9) probably yield more significant information. Eleven remain entirely in the tonic, and a further forty-two touch the dominant for their only tonal digression. Other keys touched are the parallel minor (four cadenzas), supertonic (eight), mediant (three), subdominant (five), and submediant (six). The relative neglect of the parallel minor and the subdominant is noteworthy in view of the importance Quantz attaches to these keys.

## The Use of Musical Material from the Movement

Both Quantz and Agricola favor the use of musical material from the movement to ensure that the cadenza expresses the principal passion of the movement.

---

10. It might be mentioned, nevertheless, that the two cadenzas from the Platti flute sonatas both touch the dominant. Of the twelve cadenzas from Delusse's solo flute caprices, eight touch the dominant, one stays entirely within the tonic, one touches the subdominant, one touches the dominant and subdominant, and the last touches the parallel minor, subdominant, dominant, and submediant. Touching of the dominant is thus the most common practice.

Quantz's statements on the subject are not completely clear. At first he demands the employment of the most important phrases (plural) of the movement. "Cadenzas must stem from the principal sentiment of the piece, and include a short repetition or imitation of the most pleasing phrases contained in it" (pp. 181-82). Immediately afterwards he writes that

> at times, if your thoughts are distracted, it is not immediately possible to invent something new. The best expedient is then to choose one of the most pleasing of the preceding phrases and fashion the cadenza from it. In this manner you not only can make up for any lack of inventiveness, but can always confirm the prevailing passion of the piece as well. This is an advantage that is not too well known which I would like to recommend to everyone. (P. 182; italics added)

That is, the use of one important phrases is the "best expedient," but not obligatory. An inventive player could confirm the principal passion without recourse to such means.

Agricola clearly recommends the use of several important phrases.

> [Cadenzas] must always be founded on the principal passion of the aria. If, whenever possible, this resemblance extends to several of the most beautiful individual places and phrases of the aria, so much the better; and this is, at the same time, a means of having good ideas always in stock. (P. 204)

## Length

Quantz and Agricola write that cadenzas for the voice and for woodwind instruments must be short enough that they may be sung or played in one breath; cadenzas for stringed instruments and double cadenzas can be longer.

Excessive length is the main complaint Tosi has against the

singers of his day.

> Every Air has (at least) three Cadences, that are all three final [i.e. each has three cadenzas]. Generally speaking, the Study of the Singers of the present Times consists in terminating the Cadence of the first Part with an overflowing of Passages and Divisions at Pleasure, and the Orchestre waits; in that of the second the Dose is increased, and the Orchestre grows tired; but on the last Cadence, the Throat is set a going like a Weathercock in a Whirlwind, and the Orchestre yawns. (English translation, pp. 128-29)

Quantz's seemingly arbitrary rule that "vocal cadenzas or cadenzas for a wind instrument must be so constituted that they can be performed in one breath" (p. 185) has been widely quoted in performance-practice literature. He allows cadenzas for stringed instruments to be longer. "A string player can make them as long as he likes, if he is rich enough in inventiveness. Reasonable brevity, however, is more advantageous than vexing length" (p. 185) And he adds that double cadenzas "may be a little longer" than solo cadenzas, "since the harmony they contain is less likely to weary the ear, and also because taking breath is permitted" (p. 186) Although he does not say why the taking of breath should be permitted in the double cadenza, he implies that the reason for the one-breath length of cadenzas for the voice or wind instruments is the lack of accompanying harmony. The length of Quantz's solo cadenzas for specified fast and slow movements can be seen in Figures 2 and 3 (p. 31) and the average length of his double cadenzas in Figure 1b (p. 28).[11]

---

11. In assessing the length of these cadenzas it should be borne in mind that the eighteenth-century flute needed less air than the Boehm flute, especially since it was played in a less aggressively soloistic manner.

Agricola repeats the one-breath rule for vocal cadenzas. "A singer must not breathe during a solo cadenza. Thus it must not be attempted longer than he can hold out a breath, something of which must still remain for a sharp trill"[12] (p. 204). Agricola suggests another reason for the one-breath rule when he writes of double cadenzas that

> taking of breath is permitted in double cadenzas, since it is difficult to make them so short that they last for one breath, and also since, while one [singer] continues, the taking of breath of the other cannot be observed so easily (it must . . . only not occur with both [singers] at the same time). (P. 205)

This implies that the rule was designed to ensure the continuity of the solo cadenza, which would be disrupted by the taking of breath.

I have discovered no written-out cadenzas for woodwind instruments in compositions from the Berlin court, where both Quantz and

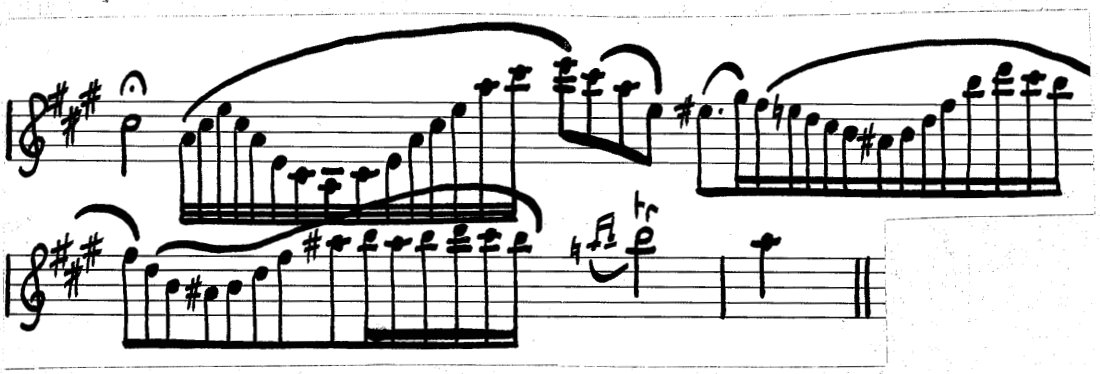
---

12. In his chapter on the duties of accompanists Quantz makes some comments on this final trill.

> "If the tutti following the completion of a principal cadence [i.e. cadenza] begins on the downbeat, discreet accompanists will do well, particularly in the accompaniment of a voice or a wind instrument, not to wait until the extreme end of the shake, but to interrupt it, entering rather too early than too late. Both singers and wind players may easily run short of breath towards the end, and if this were to happen, the verve of the performance would be disrupted. If, however, the tutti begins on the upbeat and during the shake, it is no longer a matter of discretion to interrupt the shake, but an obligation. In this regard you must be governed by the performer of the concertante part, and by the power of his lungs. Some singers and instrumentalists who have good lungs try to show a special bravura with long shakes after [i.e. at the end of] the cadence [cadenza]; thus one must not obstruct them. The interruption of the shake in both cases must not take place before it is perceived that the shake is beginning to become faint. The leader will pay particular attention to this, and it is thus the accompanists' duty to look at him here also, and to follow his bow-stroke." (P. 282)

Agricola worked--Quantz's advocacy of improvised cadenzas argues against the existence of any--but cadenzas for other instruments and also for the voice have survived (although not all date from before ca. 1760). The cadenza in the slow movement of a violin sonata by Franz Benda is fairly short (see Figure 7).

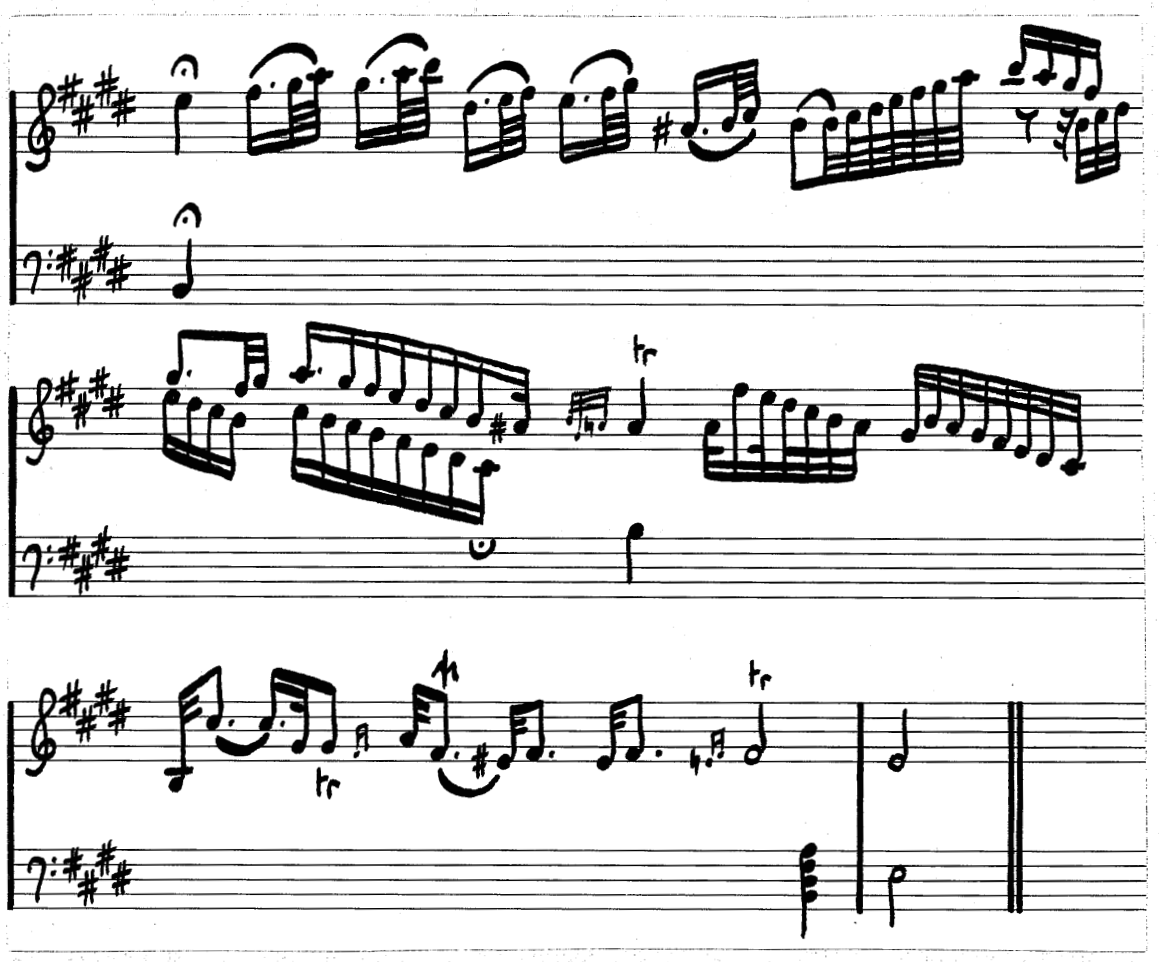
Figure 7. Franz Benda, Cadenza from I. Sonata per il violino solo ed cembalo col violoncello (Deutsche Staatsbibliothek, East Berlin, Mus. ms. 1315/15), 1st mvt., Adagio un poco Andante in 3/4; facsimile in Hans-Peter Schmitz, Die Kunst der Verzierung im 18. Jahrhundert (Kassel: Bärenreiter, 1955), p. 136.



A keyboard concerto by Christoph Nichelmann (1717-1762) includes a long cadenza of some technical difficulty for the Allegro and the following moderately long cadenza for the slow movement (see Figure 8). A manuscript[13] of "Cadenzen von C.P.E. Bach"--written in the hand of the composer's most reliable copyist, Michel--contains seventy-one cadenzas and four fermatas, four for violoncello, the remainder for keyboard

13. Brussels Conservatoire, littera V, No. 5871 (Wq 120). I should like to express my gratitude to Dr. Erwin R. Jacobi for lending me his photocopy of this manuscript and discussing it with me.

Figure 8. Christoph Nichelmann, Cadenza from keyboard concerto in E minor (Sächsische Landesbibliothek, Dresden, Ce XVI), slow mvt., quoted in Arnold Schering, ed., Instrumentalkonzerte deutscher Meister, Vol. XXIX/XXX of Denkmäler deutscher Tonkunst (Leipzig: Breitkopf & Härtel, 1907), p. xvii.



instruments. Although the manuscript dates from Emanuel Bach's Hamburg period, not from the time he spent at the Berlin court, it may still be of value for the present study. Figure 9 shows two cadenzas of the average length of those in the manuscript for Allegro and Adagio movements.[14] Dr. Charles Burney visited the Berlin court in 1772. After hearing Frederick the Great play the flute in a concert, he wrote: "The cadences [cadenzas] which his majesty made, were good, but very long and studied."[15] These long cadenzas may reflect a change in the practice of the court after the publication of the treatises of Quantz and Agricola. A vocal cadenza by Frederick that has survived is probably short enough to have been sung in one breath, despite the slow tempo (see Figure 10). Finally, Figures 11 and 12 show two double cadenzas by composers associated with the Berlin court. That by Emanuel Bach is one of only two in the above-mentioned manuscript.

---

14. Violoncello cadenzas have been chosen rather than the more numerous keyboard cadenzas because this particular violoncello concerto is similar to the same composer's flute concerto in A minor, Wq 166 (the orchestral parts are identical). The cadenza manuscript also includes five cadenzas (three for the first movement and two for the second movement) and two fermatas (for the last movement) for the organ concerto in G major, Wq 34, which is similar to the flute concerto, Wq 169 (again, the orchestral parts are identical). In my edition of this flute concerto (London: Musica Rara, 1972), I have included two of these cadenzas (one with slight modifications) and one of these fermatas.

15. The Present State of Music in Germany, the Netherlands, and the United Provinces (2 vols.; London, 1772), II, p. 153.

Figure 9. Carl Philipp Emanuel Bach, Cadenzas for violoncello concerto in A minor, Wq 26 (Brussels Conservatoire, littera V, No. 5871 Wq 120 , Nos. 18 and 19), 1st mvt., Allegro in 3/2 and 2nd mvt., Adagio in 6/8 meters.

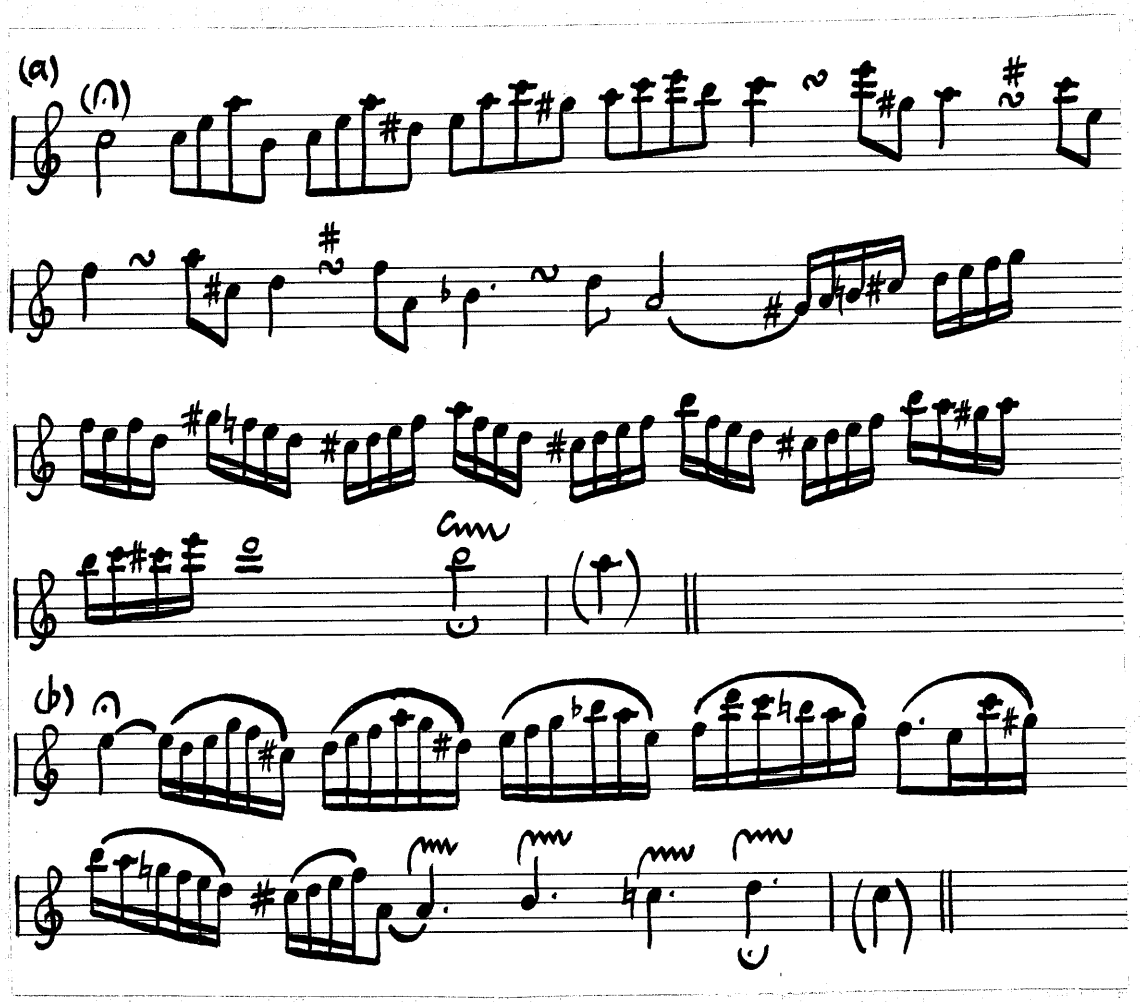
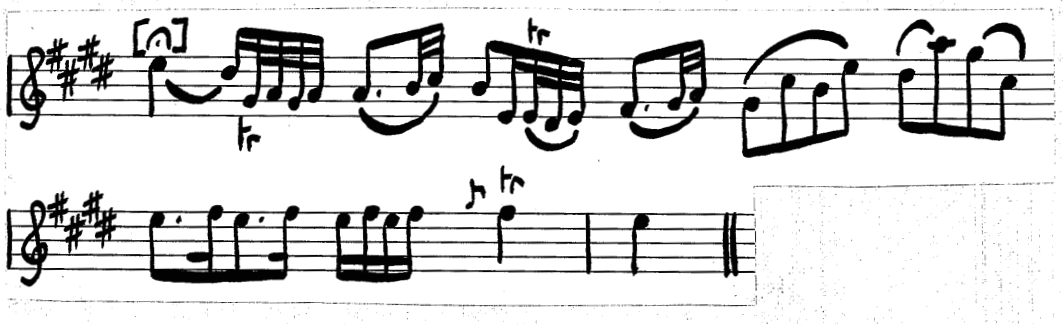


Figure 10. Frederick the Great, Cadenza for ornamented version of the aria, "Digli ch'io son fedele," from the opera Cleofide by Johann Adolf Hasse (Deutsche Staatsbibliothek, East Berlin, Mus. ms. autogr. FII), quoted in Schmitz, Verzierung, p. 124.



## Summary

The cadenza advocated by Quantz and Agricola can be summarized as follows. (1) Its purpose is to surprise as well as to be the culmination of the principal passion of the movement. (2) It is permissible only in certain types of movement; only one cadenza is allowed in any given movement. (3) It is generally improvised or, if prepared wholly or partially in advance, should sound improvised. (4) Melodically, it should possess characteristics appropriate to the principal passion of the movement. Figures and intervals should not be repeated too often. A double cadenza should employ suspended imitations as well as passages in thirds and sixths. (5) It should not employ one constant meter or division of notes. (6) After the opening on the tonic six-four chord, it should digress tonally only a little from the tonic key. (7) It may make use of musical material from the movement. (8) A cadenza for the voice or for a woodwind instrument must be playable in one breath; a cadenza for a stringed instrument or a double cadenza may be longer.

Figure 11. Johann Gottlieb Graun, Cadenza from unidentified trio sonata for 2 violins and basso continuo, quoted in Hans Mersmann, "Beiträge zur Aufführungspraxis der vorklassischen Kammermusik in Deutschland," Archiv für Musikwissenschaft II (1920), pp. 139-40.

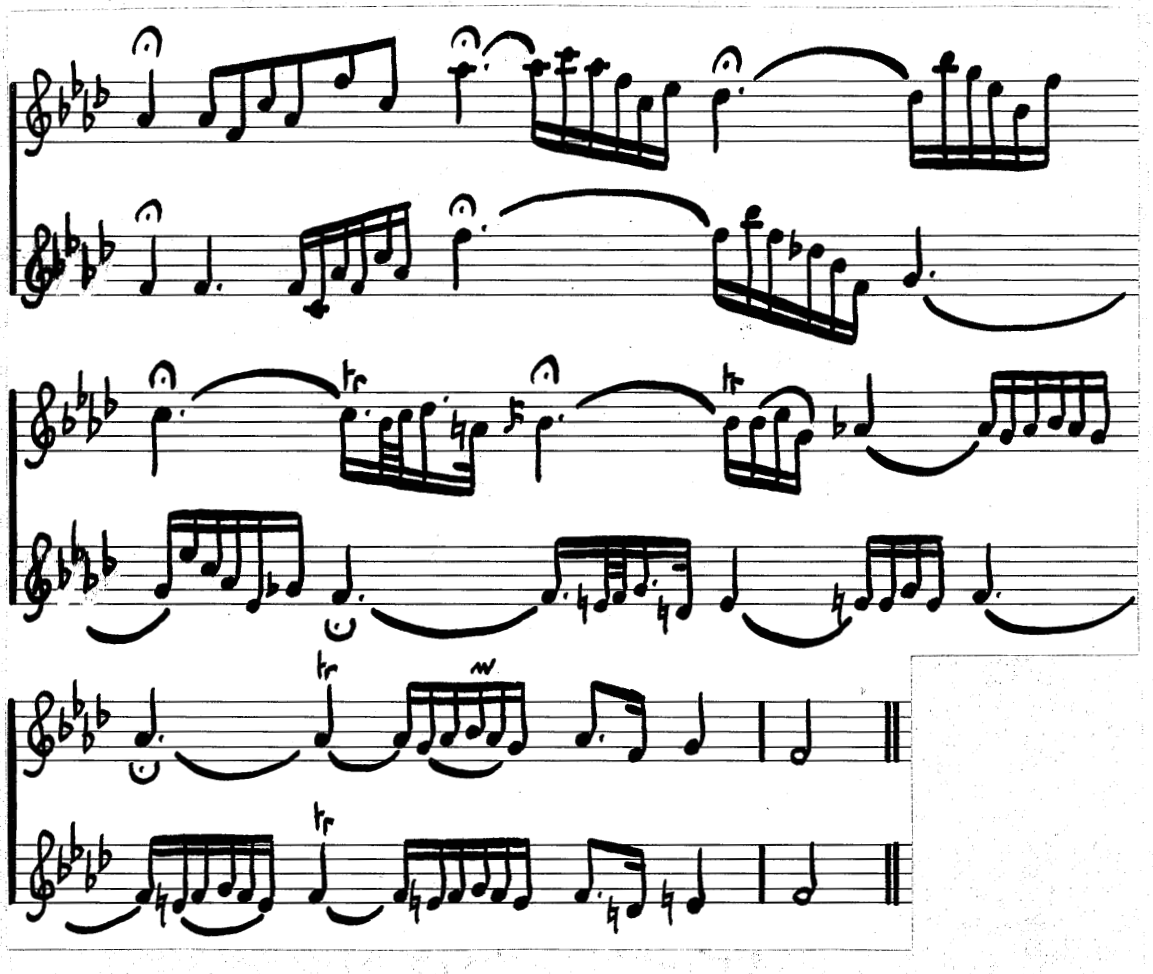
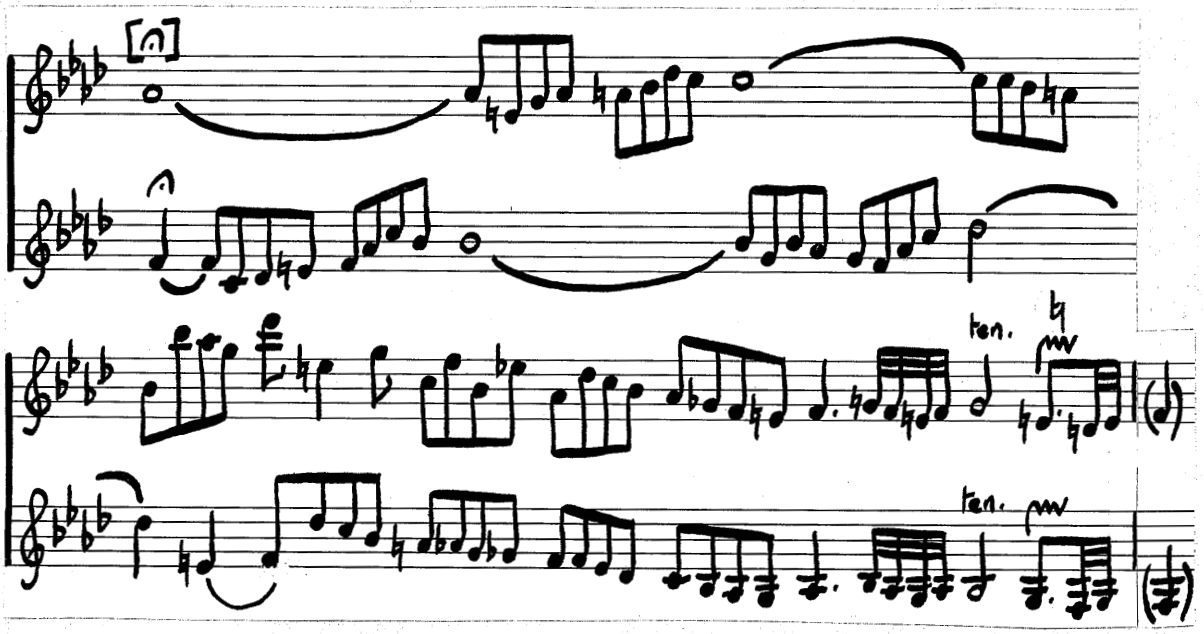


Figure 12. Carl Philipp Emanuel Bach, Cadenza for unidentified double keyboard concerto (Brussel Conservatoire, littera V, No. 5871 Wq 120 , No. 54), Adagio mvt.



# Chapter 5

## THE CADENZA AFTER CA. 1760

There are eleven writers on the cadenza between 1760 and 1801: Riepel (1765), Mancini (1774/1777), Lorenzoni (1779), Hiller (1780), Petri (1782), Ribock (1783), Schlegel (1788), Türk (1789), Tromlitz (1791), Dauscher (1801), and Dittersdorf (1801). The woodwind sources are Lorenzoni, Petri, Ribock, Schlegel, Tromlitz, and Dauscher. Riepel, Petri, Ribock, and Dittersdorf have material on only one or two aspects of the cadenza. Except for Mancini, the writers who devote considerable space to the cadenza borrow much of their material or their philosophy from their predecessors--Lorenzoni, Schlegel, Türk, and Tromlitz from Quantz; Hiller from Agricola; and Dauscher from Quantz, Agricola, Schlegel, and Tromlitz. In other words, they borrow ultimately from the work of Quantz and Agricola. Authors have taken material from earlier sources throughout the history of music theory, even though the material taken is rarely valid for later musical practice. Where the above-mentioned writers retain the work of Quantz and Agricola--meter and tempo, melody, the use of musical material from the movement--it conflicts with contemporaneous practice (as evidenced in the cadenzas found). Where the material is new--improvisation, harmonic scope, length--it corresponds with contemporaneous practice. Part, at least, of the reason for the persistence of the copying of earlier material is the seeming authority of the written word. The

books of Quantz and Agricola had an enormous reputation: for many years they were the standard--and indeed the only substantial--works on their subjects. Perhaps it was inevitable, then, that the late eighteenth-century writers should have felt themselves so much under the shadow of these men that, when they came to write their own works, they retained more of what they had read then they ought.

To facilitate a comparison between Quantz and Agricola on one hand and the later writers on the other, the present chapter has been divided into the same categories as the previous chapter. Summaries of the material of Quantz and Agricola are contrasted at the beginning of each section with summaries of the material of the later writers.

The woodwind cadenzas found from after ca. 1760 come from manuscripts in libraries in Breslau, Florence, Genoa, Karlsruhe, Paris, Prague, Regensburg, Schwerin, and Stockholm, and also from contemporaneous prints. The majority come from manuscripts in Regensburg. Since the Regensburg court especially favored woodwind instruments, there is a large quantity of woodwind music extant in the former court library. Cadenza sketches are found in many concertos, most notably those for the oboe, of which thirty-six include sketches made by one oboist (probably Giovanni Palestrini--see pp. 13-14).

## Purpose

To Quantz and Agricola, the purpose of the cadenza was both to suprise and to be a culmination of the principal passion of the movement (see pp. 22-24). Türk repeats this twofold purpose. Schlegel and Dauscher quote from Quantz only his statements relating to sur-

prise. Tromlitz agrees that the cadenza should surprise. He and Lorenzoni mention no culmination of the principal passion, only that the cadenza should express that passion. Mancini, Türk, and Tromlitz show that some performers and audiences had a different notion of the purpose of the cadenza than those these writers approve, namely that the cadenza could be used to demonstrate great technical accomplishment and endurance.

Quantz stated the purpose of the cadenza in three separate passages (see p. 23). Schlegel (p. 93) and Dauscher (pp. 113-14) quote (almost verbatim) only the first of the two passages relating to the cadenza's property of suprise. Türk, on the other hand, paraphrases both ideas of Quantz's twofold purpose. First, he says that "the cadenza should, above all, reinforce in the strongest way the impression the piece has made" (p. 310). Second, he insists that the cadenza must be surprising in order to hold the attention of the audience.

> Just as unity to a well-ordered whole is required, variety is also necessary if the listener's attention is to be held. Hence, you should introduce into cadenzas as many unexpected and surprising things as possible. (P. 311)

Lorenzoni says nothing about surprise. He also says nothing about the cadenza being a culmination of the principal passion, only that "in general, the cadenza should be dedicated to the passion that principally reigns in the piece" (par. 135).

One of Tromlitz's definitions of a cadenza is: "an improvised and surprising ornamentation, appropriate to the main passion of the piece or movement" (p. 299). The object of the cadenza, he says, is

to cause "attention and surprise" (p. 300).

Mancini states that "singers are of two opinions as regards cadenzas" (p. 123). The first opinion, which he favors, is that the cadenza is "an epilogue to the aria." Cadenzas based on this view have the properties he advocates. The second opinion is that "the cadenza should be arbitrarily constructed by the singer, so that he mades the most of varied passages and stylized figurations, to the end of showing off the velocity and ability of his voice and himself." Such a view is "more convenient to the singer, because he can suffocate with the surprising quantity of notes made for the occasion, bring out the admiration of his listeners--who always remain surprised by the quantity of notes--and can be led away from reason and quality."

Türk and Tromlitz also show that many players and listeners differed with them as to the purpose of the cadenza. Türk states that when the time comes for the cadenza, "the greater part [of the audience] is attentive [apparently an unusual occurrence!] and in these critical moments almost more is expected than in the whole of the preceding piece" (p. 313). In such a critical atmosphere it is not surprising that, as Türk tells us, "not seldom it seems as if a concerto, etc. were played solely for the cadenzas" (p. 309), and that "many very good players have the harmful misconception that one must seek to show particularly great accomplishment in cadenzas" (p. 310). Tromlitz seems to imply that the fault for bringing about this situation did indeed lie with the audience. He complains of

> the longwinded foolery . . . that the concerto or solo player . . . must make if he does not want to fail in his perfor-

> mance. And if he executes the most beautiful concerto in the clearest and most correct manner possible, and he does not make, or makes only a short example of, such rubbish at the end of it, whether it is suitable or not, then his whole performance is accounted worthless. Everyone now knows this, and no one wants to leave the podium without having made such a thing. What kind of miserable stuff does one not hear! (P. 298)

Ribock, who has a rather low opinion of audiences, suggests a way in which the performer can take advantage of them.

> The player must in as few notes as possible--their small number is proof positive of the abundance of his genius--and by bold modulations or very chromatic passages made the listener --who, be he the most lay of laymen, has the tonic firmly in his head--afraid that he might end up in the wrong key. An adept, unforeseen return to the tonic then shows that the fear was vain, and the desired full chord of the accompanying instruments authorizes the appropriate pleasure. This is the true analysis of the feelings of unmusical listeners at a good cadenza--feelings from which they can refrain as little as from the pleasure they have when they see a tightrope walker safe and sound on the ground at the same moment they believe him to be in danger of breaking his neck. (P. 727)

Most of the woodwind cadenzas found appear technically no more difficult than the concertos for which they were written. The cadenza written for a clarinet concerto by Koželuch, however, is more difficult (see Figure 13). The movement for which this cadenza was intended is of such negligible difficulty that the editor of a modern edition considers the concerto to be "very suitable . . . for elementary music schools and less advanced conservatoire students."[1] Perhaps the most difficult passage of the movement is given in Figure 14. Even though the movement may have been considerably ornamented in performance, the

---

1. Jiří Kratochvíl, preface to Koželuch, Koncert Es Dur pro klarinet, Vol. XIV of Musica Viva Historica (Prague: Státní Hudební Vydavatelství, 1964).

Figure 13. Cadenza for [Leopold] Koželuch, Clarinet concerto in Eb major (Knihovna Národního Musea, Prague, XI. E. 83), 1st mvt., Allegro in C.

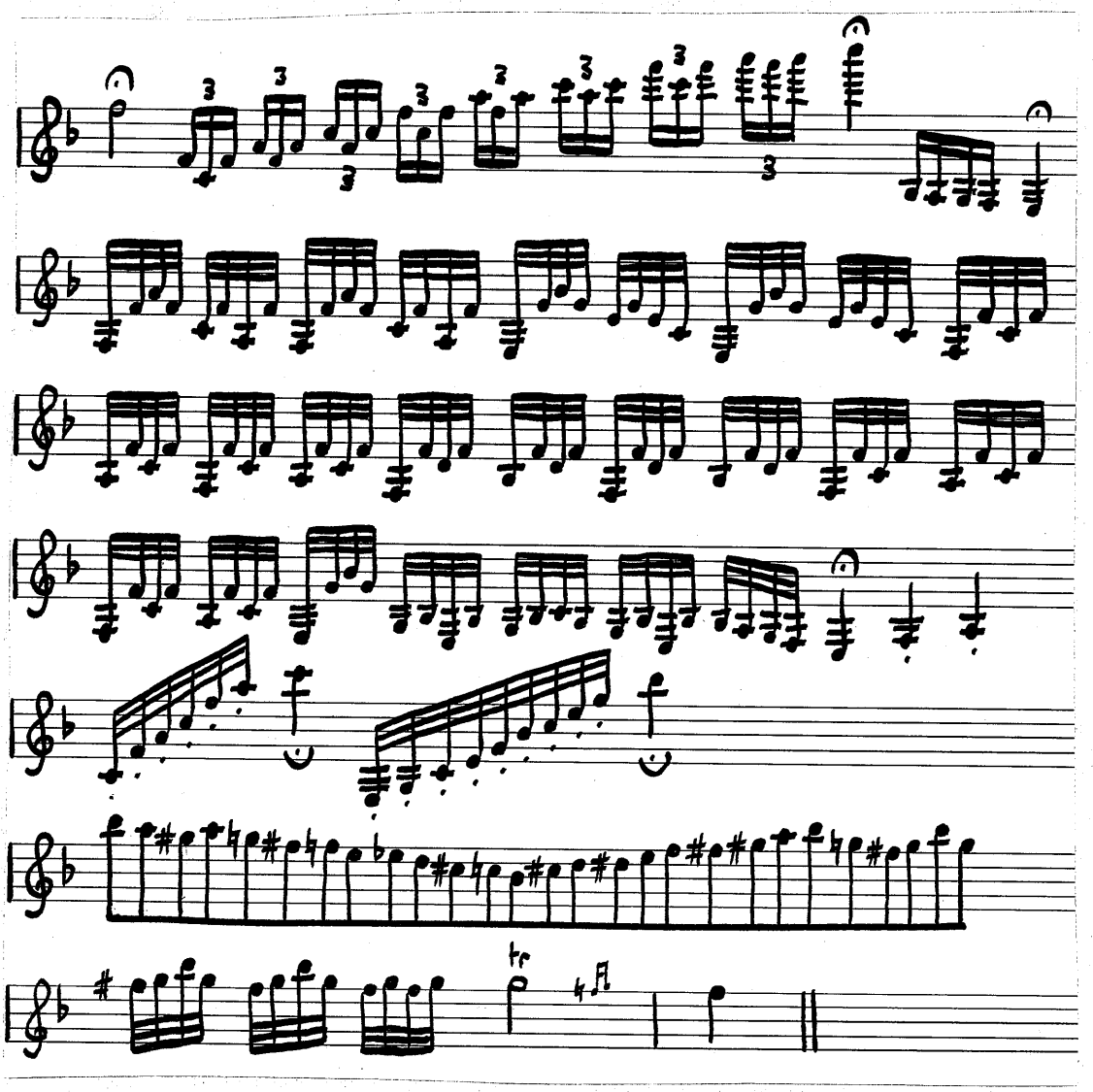
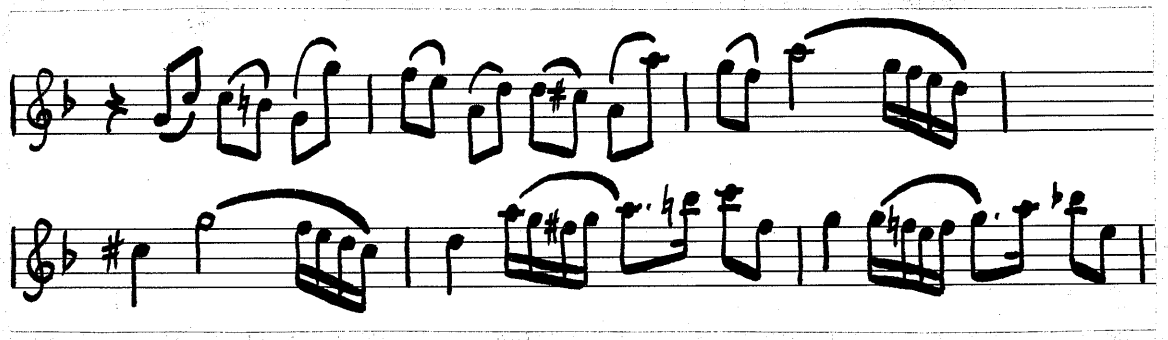


Figure 14. [Leopold] Koželuch, Clarinet concerto in Eb major (Knihovna Národního Musea, Prague, XI. E. 83), 1st mvt., mm. 129-34.



cadenza is obviously of much greater difficulty. Clearly, this cadenza was used as a vehicle to display the virtuosity of a performer.

## Location and Frequency

Quantz excluded cadenzas from "quick and gay pieces in 2/4, 3/4, 3/8, 6/8, or 12/8" meters (see p. 25). Tromlitz now admits cadenzas "to any shade of tempo" (p. 299). Nevertheless, few woodwind cadenzas were found in the meters excluded by Quantz: such meters are employed typically for the third movements of concertos--generally in rondo form, in which case the embellished fermata rather than the cadenza is needed (see pp. 1-2).

Türk is the only writer to consider whether it is obligatory to play a cadenza where one is indicated. He says that is is not. "Whoever does not want to make a cadenza should pause a little on the note with the 𝄐 and then close with a trill about as long again as the duration of the written note" (p. 122).

## Improvisation

Quantz and Agricola agreed that solo cadenzas were improvised, or should sound so (see pp. 25-26). They disagreed about the improvisation of double cadenzas: Quantz said that improvisation was difficult, but possible with a knowledge of composition; Agricola preferred double cadenzas to be written out beforehand, ideally by the composer. The later writers have mixed opinions on whether solo cadenzas should be improvised. Lorenzoni and Tromlitz define a cadenza as an extempore ornament; Tromlitz, conceding that cadenzas may be prepared in advance, insists that they should still sound improvised. Türk believes that cadenzas are best written out beforehand and memorized because of the risk involved in playing before a critical audience. Riepel and Dittersdorf show that cadenzas were in fact prepared in advance and memorized. All the writers after ca. 1760 agree that double cadenzas should not be improvised.

Lorenzoni mentions the improvisation of solo cadenzas only as part of his definition of the cadenza, "that extempore ornament made in the principal part according to the will and fantasy of the performer" (par. 133). He believes it to be "morally [sic] impossible for two players to improvise" double cadenzas, so that "one must plan with the other player what is to be done" (par. 143).

Türk prefers that cadenzas be composed in advance and, whenever feasible, committed to memory, although they should sound impromptu. He considers improvisation too risky under the pressure of performance before a large critical audience.

> A cadenza that has perhaps been learned by heart with much effort or written out beforehand should still be performed as if it consisted merely of unplanned, random ideas, occurring to the player for the first time. I will not say that a cadenza must be learned by heart. For anyone who has not sufficient experience, a first-rate memory, and enough presence of mind, it is rather to be advised that he write out the cadenza and set it before him. A cadenza is indeed often first invented during a performance, and if it turns out well the player earns so much more applause. Only, this undertaking is too risky for you to be able to count on such a lucky accident before a large audience. Especially since, at all events, the greater part [of the audience] is attentive in the cadenza, and in these critical moments almost more is expected than in the whole of the preceding piece. I, at least, would rather choose the sure way and sketch the cadenza beforehand. Besides, the listener cannot know whether the player is inventing it for the first time or has sketched it, provided that the performance is as it should be. (P. 313)

Elsewhere, in discussing the use of musical material from the movement in the cadenza, Türk implies that it is disadvantageous for the cadenza to incorporate such material, in that it "can be used only for the piece for which it is really intended and for no other" (p. 310). This suggests that he used a given written-out cadenza in more than one composition.

In a footnote, Türk explains that double cadenzas used to be improvised, but that the low quality of the improvised cadenzas led to the policy of writing them in advance.

> In the old days, musicians--especially opera singers--sought to invent even double cadenzas during the performance. . . . Whoever knows the difficulties with such cadenzas . . . only to some extent, will easily comprehend that not much of excellence was to be expected in this way. Nowadays, we have given up these tricks and sketched out, fixed, tested, etc. at least the cadenzas for more than one instrument, certain that a cadenza sketched out beforehand and learned by heart makes more effect than another that is invented only for the first time, yet has no value.

He notes that composers of works requiring cadenzas for three or more

instruments "are in the habit of writing [the cadenzas] out for themselves" (p. 322).

Hiller says that double cadenzas must be written out in advance and, "if singers were occasionally to undertake something on the spur of the moment, it would serve no other purpose than to throw dust in the listeners' eyes [the implication of this idiom is unclear], or to make each other ridiculous" (p. 125).

Tromlitz defines the cadenza as "an improvised . . . ornamentation" (p. 299; see also above, p. 51). Later he remarks that "if also [cadenzas] are premeditated, they should still be performed as if they were now appearing for the first time" (p. 301). Elsewhere, in discussing the use of musical material from the movement, he implies that he himself memorized a number of phrases appropriate for various passions and used them as an aid to improvising cadenzas. He says that such material can form the basis of an improvised cadenza, "if you have prepared nothing and no ideas come immediately to mind. . . . If you have a stock of suitable ideas, however, you do not need this aid" (p. 301; see also below, p. 98 ). Tromlitz recommends that double cadenzas should be worked out in advance.

> As this kind of cadenza is easy to notate, you would do well to employ this means, so that the two players can work together and produce a decoration instead of a blemish. Improvisation of double cadenzas occurs very seldom. It is only for very experienced performers--who must also be practiced composers--and certainly not for beginners. . . . Moreover, the players must be of equal strength in both performance and composition, which one does not often meet: usually the stronger player understands less of composition, and there are therefore many stumbling blocks. (P. 307)

Two authors tell stories which illustrate that cadenzas--solo

and double--were indeed prepared in advance and memorized. Joseph Riepel invents a Platonic dialog between himself and a pupil which shows that it was possible to write out and memorize cadenzas and pass them off as improvised. Earlier in his career, the pupil had been told to improvise double cadenzas for arias. These he worked out on paper, memorized, then sang as "improvisations" with great success.[2]

The celebrated violinist-composer Karl Ditters von Dittersdorf describes how, before a certain point in his musical education, he had learned cadenzas that his teacher had composed. The teacher "then brought me a new concerto to practice and told me that from now on he had to leave the invention of [the cadenzas] to me."[3] Soon Dittersdorf had the opportunity to further his career when a violinist named Reinhard managed to play well at sight six of twelve newly-arrived concertos by Benda. "Only, to me it was incorrect that when the [occasions for] cadenzas presented themselves, he made none, but passed on immediately to the trill."[4] Deciding to do better, Dittersdorf arranged to play the other six concertos at sight.

> I went to my room, took my violin, and prepared cadenzas in both the major and minor keys. . . . I played the other six concertos, which Reinhard had not yet attempted, giving them all I had, and did not neglect to introduce formal cadenzas wherever they were indicated. I gathered from the conversa-

---

2. See the summaries from Riepel's Erläuterungen der betrüglichen Tonordnung (1765) quoted in Wilhelm Twittenhoff, Die musiktheoretischen Schriften Joseph Riepels (1709-1782) als Beispiel einer anschaulichen Musiklehre, Vol. 2 of Beiträge zur Musikforschung (Halle & Berlin: Waisenhaus, 1935), pp. 72-75.

3. Dittersdorf, op. cit., p. 57.

4. Ibid., p. 62.

> tions of the members of the audience--among whom Gluck was the most vocal--that they had not expected this and were pleased.[5]

The written-out cadenzas in manuscripts of eighteenth-century woodwind music are testimony that performers did not always improvise. Of course, it is impossible to say whether the cadenzas were played from memory or set before the player for the performance.

## Melody

Quantz and Agricola agreed that cadenzas should possess melodic characteristics appropriate to the passions expressed (see p. 30). Of the later writers, only Türk attempts to specify melodic characteristics for certain passions; Lorenzoni and Hiller discuss characteristics suitable for slow and fast tempi. A number of cadenzas found show that practice was sometimes different from theory. Lorenzoni, Hiller, Türk, and Tromlitz agree that the repetition of figures should be restricted. This is true of the cadenzas found, with the notable exception of those by the Regensburg oboist. Although the writers believe that in double cadenzas, as well as the customary chains of thirds and sixths, one should make use of imitations and suspensions, these never occur in the cadenzas found.

As a consequence of his principle that "in general, the cadenza should be dedicated to the passion that principally reigns in the piece" (par. 135; see also above, p. 51), Lorenzoni says that

---

5. Ibid., pp. 63-64.

> the cadenza must therefore be a repetition, so to speak, of the melodic content of the piece. A cadenza for an Adagio should be composed of more or less close intervals; one for an Allegro, of large leaps, lively passagework, triplets, and some interspersed trills. (Par. 134)

His melodic characteristics are thus not obligatory, but only examples of the kind one might find in a slow or fast movement. Lorenzoni's characteristics for the Allegro are, however, a paraphrase of Quantz's "extended leaps and gay phrases interspersed with triplets and shakes, etc." for a gay cadenza (see p. 30).

Hiller stresses the importance of melodic variety in the cadenza. He lists some general characteristics; those suitable for slow and fast movements are specified indirectly.

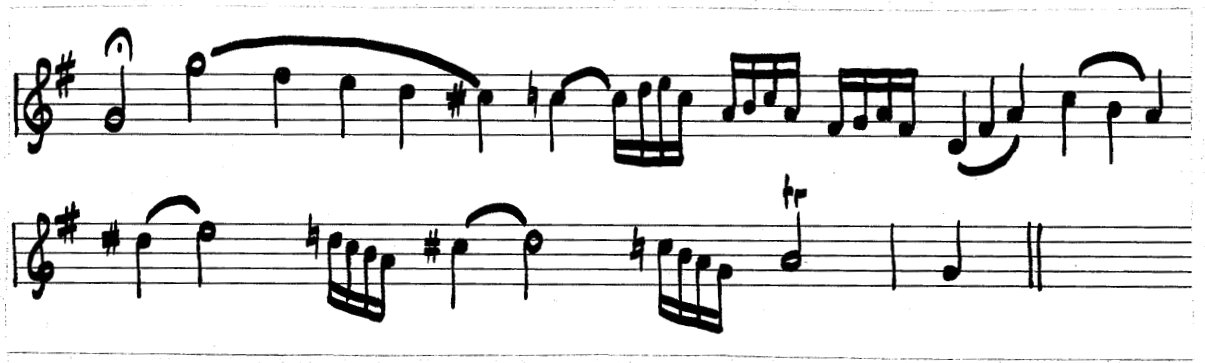
> Cadenzas must always be based on the character and principal passion of the aria. A cadenza consisting of nothing but extended notes would be out of place in a fervid aria, as would one composed of wild leaps in a slow [aria]. (P. 111)

> I am not saying that cadenzas should always be composed of motley running figures. No! A few well-sustained tones, some adeptly introduced and correctly resolved dissonances, can often bring about a good affective (Affektvoll) cadenza, without the aid of fast runs. In the Adagio, one can make more use of the latter [dissonances] and less of the former [sustained tones]. Still, one must not stay throughout with the same thing and always drag a cadenza along in slow notes or fling it out in fast runs. One best achieves his object through an appropriate blend of the fast and the slow, the fervid and the tender, the loud and the soft, since in this way the listener is surprised. Intermixed dissonances (or fortuitously raised or lowered tones) likewise contribute to [the object]. (P. 117)

Thus a cadenza for a slow movement would have more dissonances than one for a fast movement, and the latter might have wild leaps. Long notes should not be employed excessively in cadenzas for either slow or fast movements. An example following the second passage above,

apparently designed to illustrate the proper mixture of sustained tones, dissonances, and fast passages, has no tempo indication (see Figure 15).

Figure 15. Johann Adam Hiller, Anweisung zum musikalisch-zierlichen Gesange (Leipzig, 1780), p. 117, 2nd example.



Türk still employs the concept of the passions. He adds to the list of characteristics mentioned by the other writers the use of high and low notes (on a keyboard instrument).

> The cadenza, like any extempore embellishment, must consist not so much of deliberately introduced difficulties, as of ideas that are exactly suited to the principal passion of the piece. However, many very good players have the harmful misconception that one must try to show particularly great accomplishment in cadenzas. Thus, for example, they often intermix the most lively and difficult passages in cadenzas for an Adagio of tenderly sad passion. . . . Therefore you should guard against introducing a lively cadenza in a pathetic, etc. Adagio, or making a lifeless cadenza in an Allegro with brisk passages. . . . You should observe that [the passion] sadness proceeds in low, long notes, almost entirely stepwise, with intermixed dissonances. [The passion] joy, etc., however, is expressed through high, consonant, and often leaping notes, through fast passages, and the like. (P. 310)

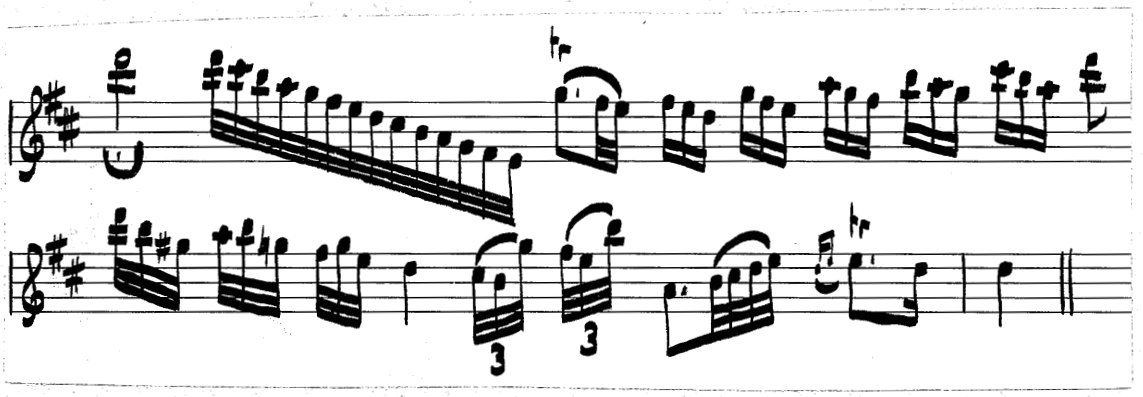
Tromlitz, apart from stressing that cadenzas must "originate from the main passion" of the movement (p. 301), says only that they

are "free fantasies . . . composed of all kinds of figures and ideas" (p. 299).

Dittersdorf, when preparing cadenzas for the concertos he was about to read at sight, did not consider the passions which those concertos might express, but only what keys they might be in, and presumably also whether the movements were fast or slow (see p. 59).

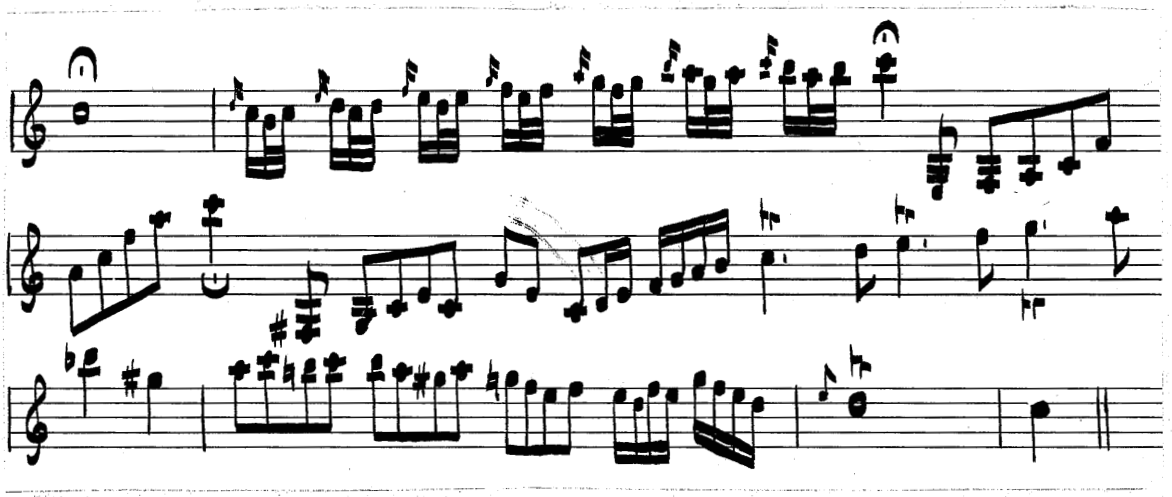
The melodic characteristics of the cadenzas found vary greatly. Since the cadenzas of the Regensburg oboist are a special case, they will be considered separately below. The sixteen cadenzas for fast movements from non-Regensburg concertos consist mainly of basically scalewise passagework, arpeggios, and triplets. Only three include trills and another three, extended leaps. It is impossible to single out a "typical" cadenza; the following example (Figure 16) consists of basically scalewise passagework and triplets.

Figure 16. Cadenza for Wenzel Woditzka, Flute concerto in D major (Badische Landesbibliothek, Karlsruhe, M.K. 1003), 1st mvt., Allegro in C.



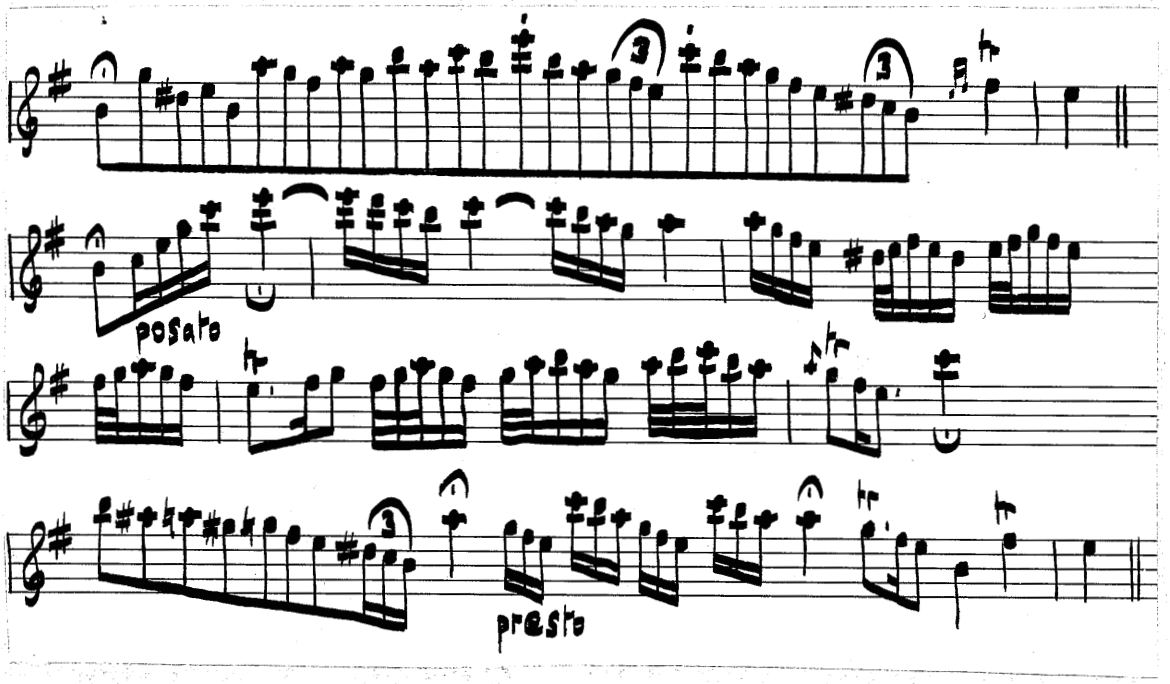
The nine cadenzas for fast movements from Regensburg concertos also consist mainly of basically scalewise passagework, arpeggios, and triplets, although fewer include triplets. Two include trills; none, extended leaps. The following example (Figure 17) shows considerable variety of melodic device. It consists of basically scalewise passagework, arpeggios, trills, and some intermixed dissonances.

Figure 17. Cadenza for Henri Jacques de Croes, Clarinet concerto in Bb major (Regensburg, H. de Croes 26), 1st mvt., Allegro in C.



The fourteen cadenzas for slow movements from non-Regensburg concertos consist mainly of basically scalewise passagework and intermixed dissonances. Five include triplets; only three, arpeggios. There is much variety in the melodic devices employed. The following example (Figure 18) shows two cadenzas intended for the same movement of a flute concerto which demonstrate the two extremes--a cadenza consisting almost entirely of eighth-notes, and a cadenza consisting of scalewise passagework, dissonances, trills, long notes, and triplets.

Figure 18. Cadenzas for Giuseppe Bonno, Flute concerto in G major (Badische Landesbibliothek, Karlsruhe, M.K. 62), 2nd mvt., Adagio in C.




Contrary to the instructions of Lorenzoni, Hiller, and Türk, two of the three cadenzas for slow movements from Regensburg concertos include extended leaps (see Figure 19).

In some cases, it is difficult to distinguish on paper the cadenzas written for slow and fast movements of the same concerto. Both cadenzas written by the Regensburg clarinettist Joseph Schierl[6] for a concerto by von Schacht contain scalewise passages in small note-values; the cadenza for the fast movement (Figure 20) begins with the long notes the writers recommend for slow-movement cadenzas.

In one case, differences in the melodic characteristics of ca-

---

6. As Schierl's name is written on the clarinet part, he probably wrote the cadenzas.

Figure 19. Cadenza for Nicolaus Dothel, Flute concerto in A major (Regensburg, Dothel 1), 2nd mvt., Adagio in C.

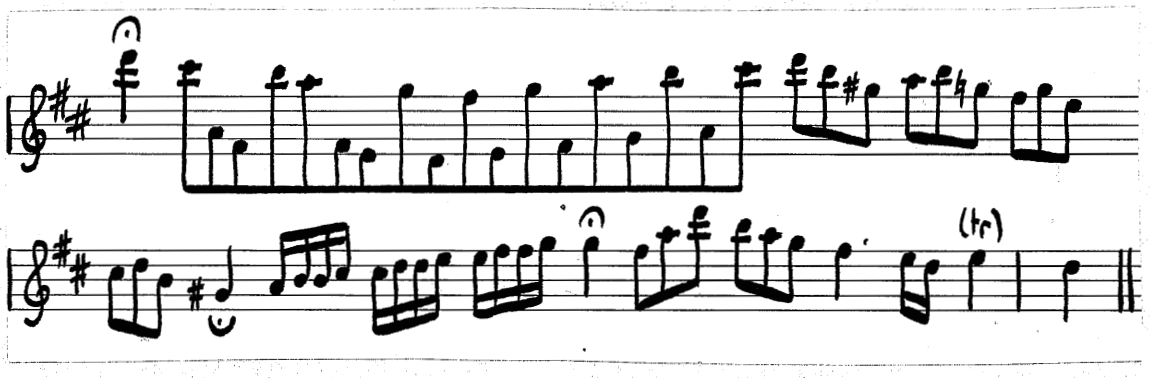
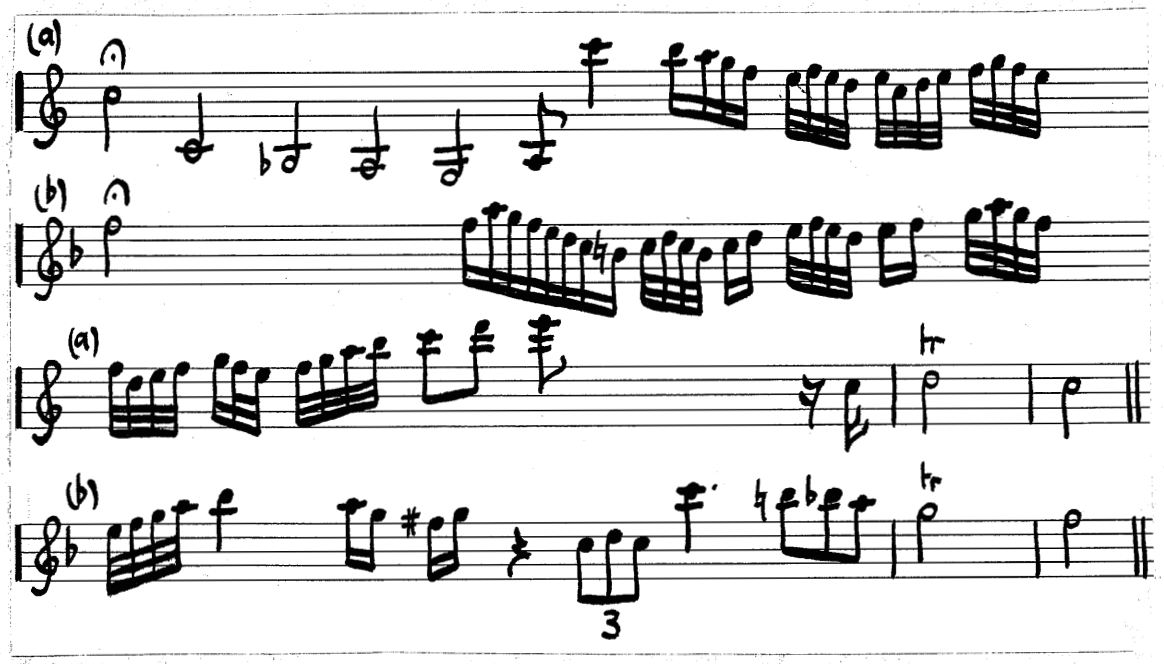


Figure 20. Cadenzas by Joseph Schierl for Theodor von Schacht, Clarinet concerto in Bb major (Regensburg, Schacht 38), (a) 1st mvt., Allegro moderato in C; (b) 2nd mvt., Adagio in ¢.



denzas for slow and fast movements are clearly ignored. The same cadenza (except for a few minor changes in phrasing and one change of rhythm) is found in two separate flute concertos from Karlsruhe, once in a fast movement, once in a slow movement (see Figure 21).

The Regensburg oboist made no distinction between the melodic characteristics of slow- and fast-movement cadenzas. A comparison of his forty-nine fast- and fifty-two slow-movement cadenzas shows that almost all consist of basically scalewise passages and arpeggios. In each case, slightly less than half include triplets, and about one-third, significant dissonances in the form of chromatic scales or the touching of related keys. Trills are found in only six fast- , but eleven slow-movement cadenzas. There are long notes in only two slow-movement cadenzas. Only four fast-movement cadenzas include extended leaps (greater than an octave); extended leaps are found in three slow-movement cadenzas, including the remarkable example of arpeggios and leaps shown in Figure 22. Two cadenzas for fast and slow movements of the same concerto will show the lack of differentiation in melodic characteristics and the nonconformity to the instructions of the treatise writers (see Figure 23). The fast-movement cadenza consistsmainly of notes moving by step; there are a few triplets and intermixed dissonances. The slow-movement cadenza has stepwise notes and arpeggios, trills, and what appears on paper to be fast passage-work. Of course, in performance a difference might have been made between fast- and slow-movement cadenzas by a more legato performance of the latter.

Figure 21. Cadenzas for (a) Johann Stamitz, Flute concerto in D major (Badische Landesbibliothek, Karlsruhe, M.K. 914), 2nd mvt., Adagio ma non troppo in 2/4; (b) Nicolo Porpora, Flute concerto in D major (Karlsruhe, M.K. 748/49), 1st mvt., quoted in Hans-Peter Schmitz, Querflöte und Querflötenspiel in Deutschland während des Barockzeitalters (Kassel: Bärenreiter, 1952), p. 62.

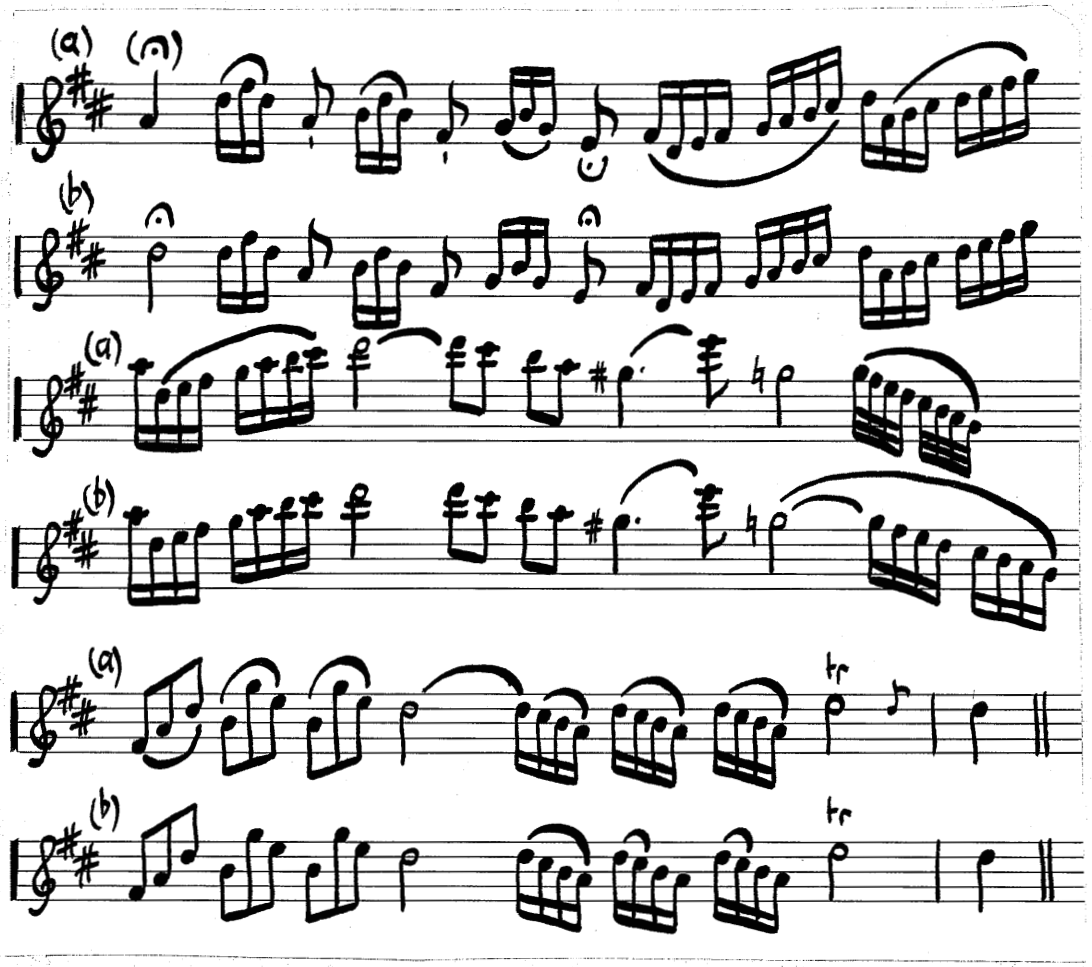


Figure 22. Cadenza for Jan Zach, Oboe concerto in Bb major (Regensburg, Zach 21), 2nd mvt., Larghetto in 2/4. version C.

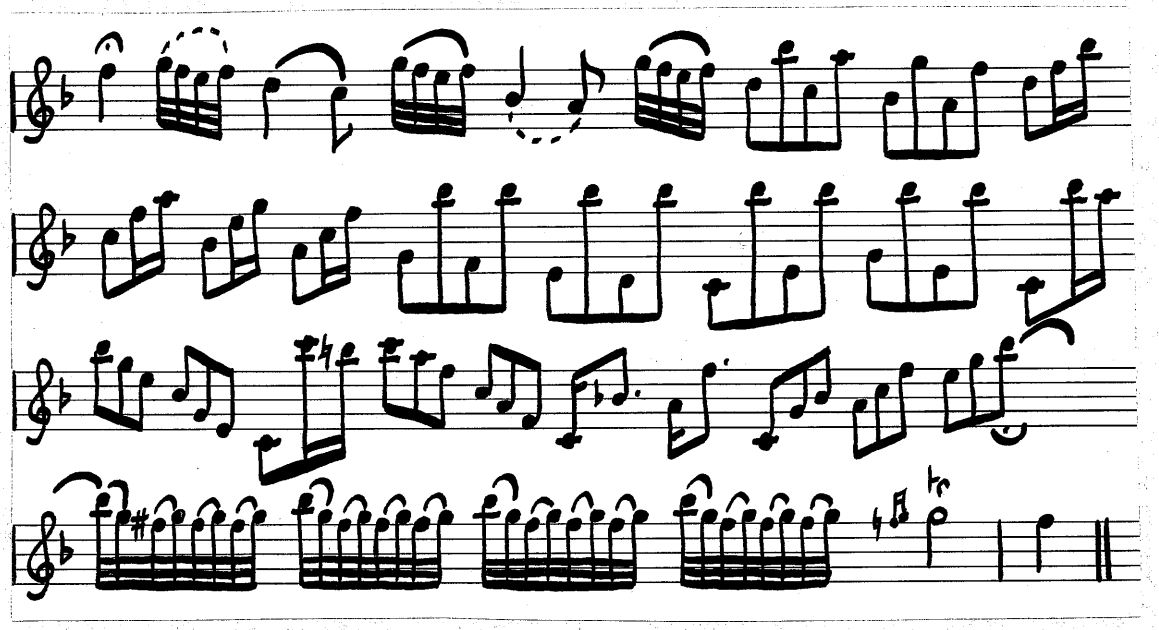
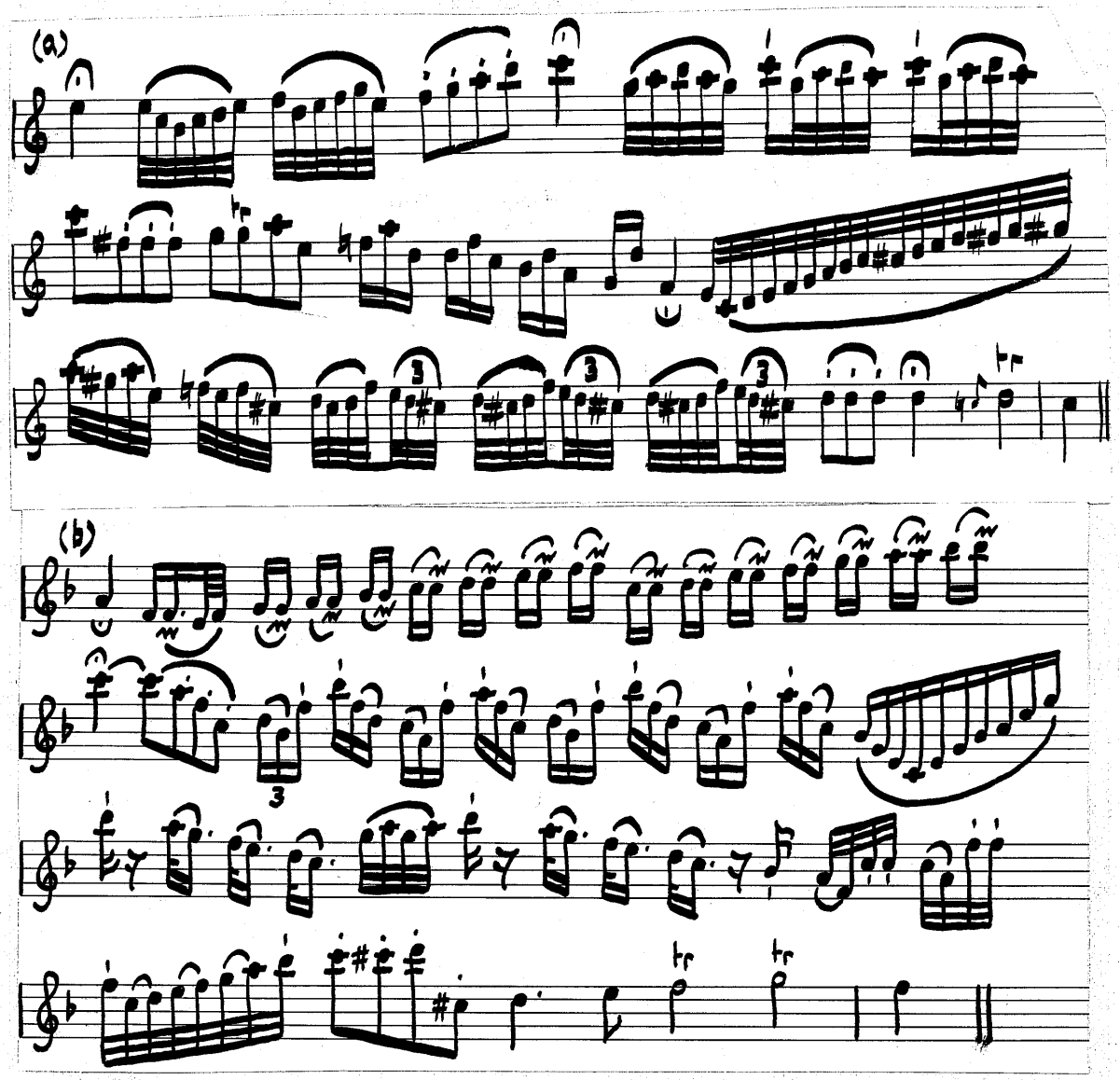


Figure 23. Cadenzas for Ferdinand Donninger, Oboe concerto in C major (Regensburg, Donninger 12), (a) 1st mvt., Allegro moderato in C, version A; (b) 2nd mvt., Adagio non troppo in C.



Mancini points out that the singer who "takes refuge in a multiplicity of notes" runs the risk of "repeating the passages already sung" (p. 55). Concerning repetition in cadenzas, Lorenzoni states that "in order not to cause boredom through the lack of melodic variety, figures should not be repeated many times in transposition [i.e. in sequence], much less at the unison" (par. 137). Hiller says almost exactly the same thing as Agricola did on the subject (see p. 32).

> One sort of figure ought not to be repeated too often. You must try to combine various figures and alternate them with one another, so that they are more like an appropriate combination of several detached phrases than a formal arioso melody. (P. 111)

Like Lorenzoni, Türk stresses that too much repetition takes away the surprise necessary to the cadenza.

> No idea, no matter how beautiful it may be, should be introduced often, either at the same pitch or another. For the continued reiteration of an idea wearies the attention of the listener. (P. 312)

Tromlitz takes the view that "simple (einzelne) figures can be repeated more often than can compound (zusammengesetzte) figures." He considers that in the following example (Figure 24), "there are really four kinds of figures . . . and although the first is repeated four times, it is still not unpleasant" (p. 299).

The woodwind cadenzas found, apart from those of the Regensburg oboist, exhibit a remarkable lack of repetition of figures. The following example (Figure 25) is the only exception. The Regensburg oboist made repetition of figures an integral part of his style--at the same pitch, as in Figure 26, or in sequence, as in Figure 27.

Quantz allowed the use of three or four successive semitones in

Figure 24. Johann George [sic] Tromlitz, Ausführlicher und gründlicher Unterricht die Flöte zu spielen (Leipzig, 1791), Ex. (1). p. 299.

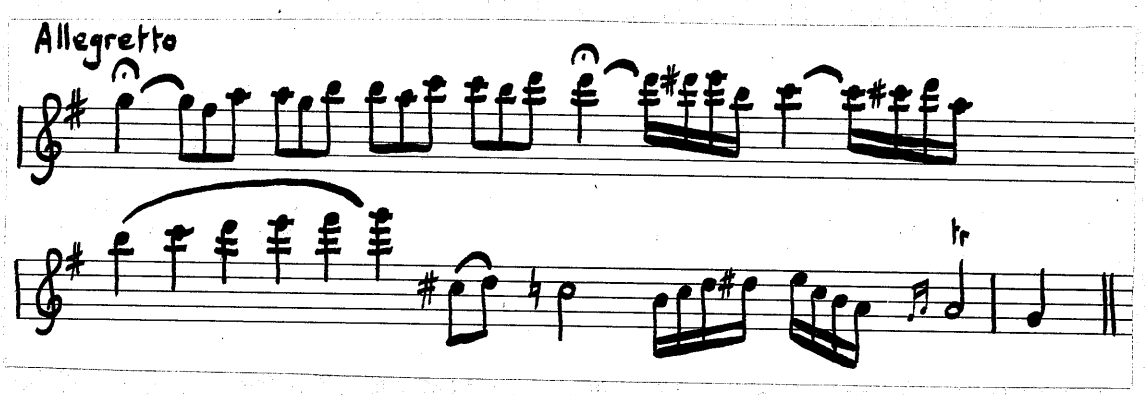



Figure 25. Cadenza for Antonio Mahaut, Flute concerto in D major (Kungliga Musikaliska Akademiens Bibliothek, Stockholm), 3rd mvt., Allegro moderato in 2/4.

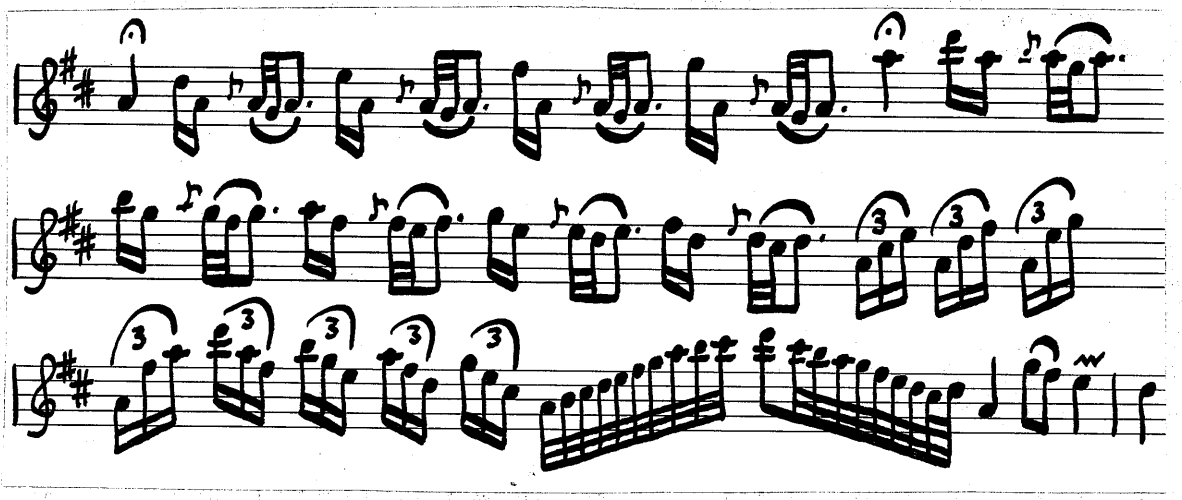


Figure 26. Cadenza for Alessandro Besozzi, Oboe concerto in G major (Regensburg, Besozzi 5), 2nd mvt., Andante in C, version A.

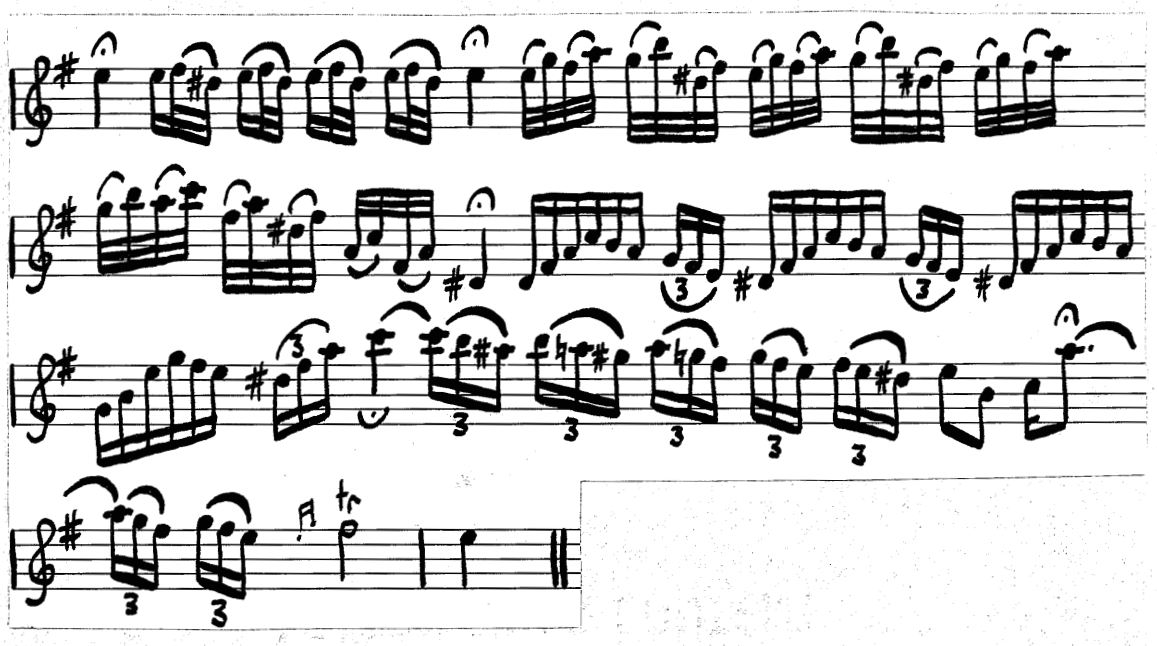
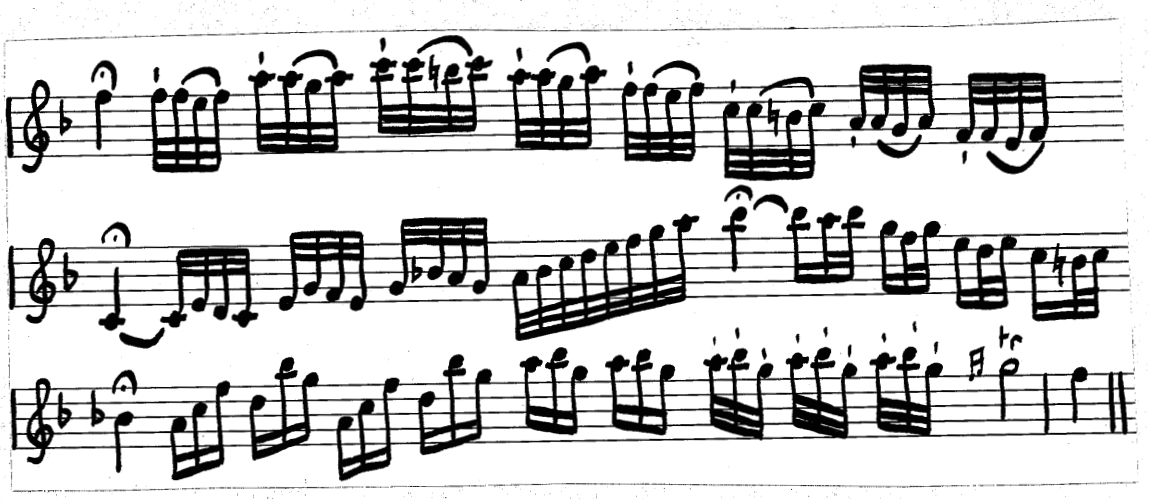
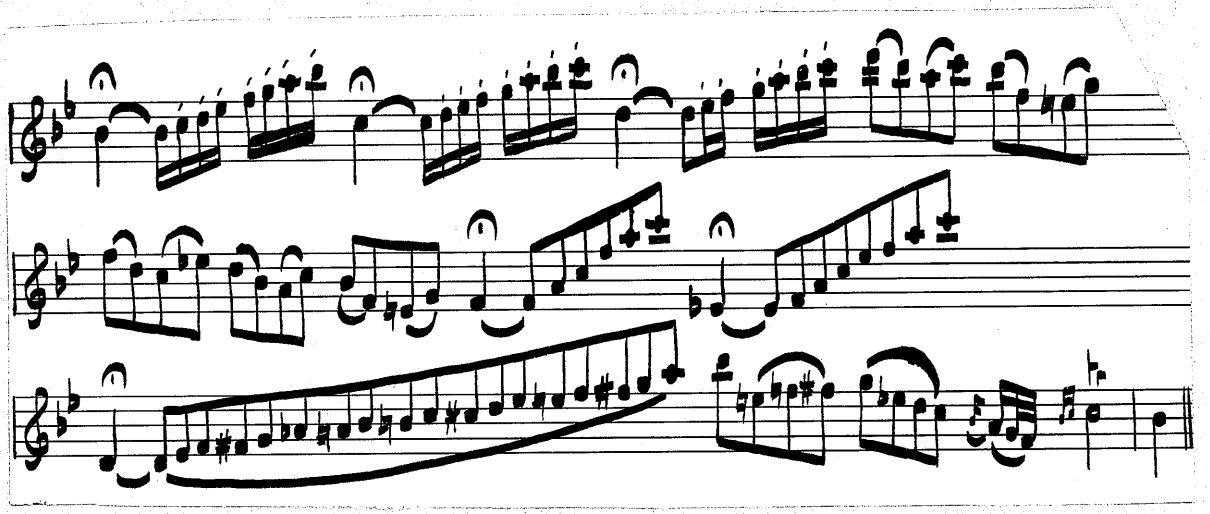


Figure 27. Cadenza for Joseph Gosel, Oboe concerto in F major (Regensburg, Gosel 1), 1st mvt., Allegro in ¢.



minor keys (see p. 32). In the latter part of the eighteenth century, chromatic scales were a more accepted melodic device. Nevertheless, apart from the cadenzas of the Regensburg oboist, only three of the cadenzas found include chromatic scales with more than four successive semitones (see Figures 13, 18b, and 48). About one-fifth of the Regensburg oboist's cadenzas include chromatic scales of more than four notes: one has five notes, fourteen have six notes, two have seven notes, three have eight notes, one has eleven notes, and the following example (Figure 28) has fifteen notes. Only four of these cadenzas are in minor keys.

Figure 28. Cadenza for Johann Matthias Sommer, Oboe concerto in Bb major (Regensburg, Sommer 23), 1st mvt., Allegro molto in C.



Lorenzoni and Hiller both discuss which note of the initial tonic six-four chord the soloist should pause on. Lorenzoni allows the soloist to begin on the first, third, or fifth degree of the scale (par. 141, sec. 1); all the cadenzas in his chapter, however, begin on

the first degree. Hiller says that the soloist should always begin on the first degree of the scale (p. 112).

Of the woodwind cadenzas found, all three cadenzas for non-concertos begin on the first degree. Of the cadenzas from Regensburg for instruments other than the oboe, nine begin on the first degree, one on the third, and three on the fifth degree. Of the cadenzas for concertos from other libraries than Karlsruhe or Regensburg, four begin on the first degree, one on the third, and five on the fifth. Of the cadenzas from Karlsruhe, thirteen begin on the first degree, three on the third, and five on the fifth. Of the Regensburg oboe concertos, ninety-three begin on the first degree and twenty-one on the third degree. The quite frequent beginning on the fifth degree of the scale in the cadenzas for concertos other than those by the Regensburg oboist may survive from the earlier practice of starting the cadenza on a dominant chord (see pp. 17 and 19).

Lorenzoni describes a feature of the opening of the cadenza not confirmed by the other woodwind writers: on the initial held note, the soloist should make a very gradual crescendo and decrescendo--i.e. a messa di voce--before continuing with the main part of the cadenza (par. 141, sec. 1). In his celebrated violin treatise of 1756, Leopold Mozart said that a messa di voce coupled with a tremolo increasing in strength was customary at the beginning of violin cadenzas.[7] Lorenzoni may also have intended such a tremolo: on the flute,

---

7. Leopold Mozart, Versuch einer gründlicher Violinschule (Augspurg, 1756), Chapter XI, par. 7; English translation, A Treatise on the Fundamental Principles of Violin Playing, by Editha Knocker (London & New York: Oxford University Press, 1948), pp. 205-06.

according to Quantz, a finger vibrato (made with the finger on the edge of the nearest open hole down the instrument) should accompany the messa di voce wherever it appears (pp. 165-66). Mancini says that the messa di voce is not only "necessary at the beginning of a [vocal] cadenza" (p. 44), but that "if it be executed with perfection and with the union of a trill [it] is enough to make a cadenza perfect."

Lorenzoni comments also on the final trill of the cadenza. He says that the trill should begin pianissimo, then make a crescendo to the end (par. 141, sec. 3). Leopold Mozart mentions such a crescendo, used with an accelerating trill.

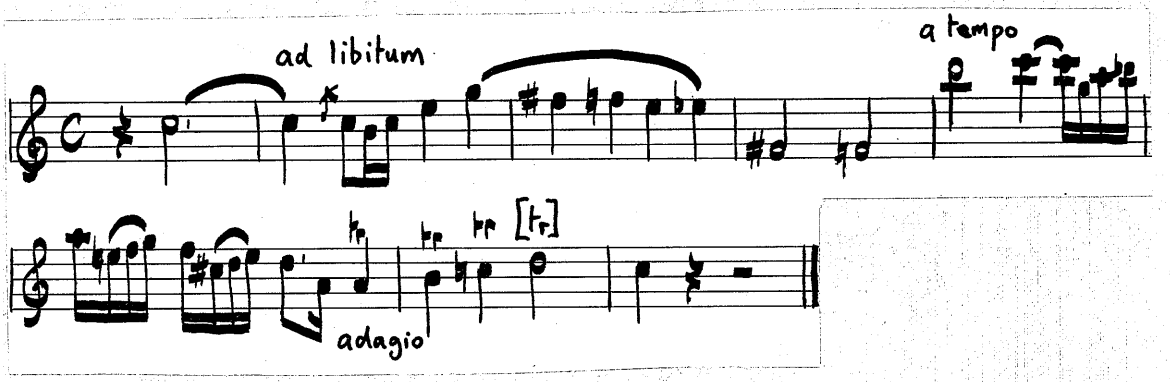
> The accelerating trill is used mostly in cadenzas. It . . . is usually adorned with piano and forte [i.e. with a crescendo], for it is most beautiful when performed [in this manner].[8]

Mancini attaches great importance to the final trill. He calls it "this divine trill, without which every cadenza remains imperfect and languishes" (p. 52). Of his sole example of a cadenza (Figure 29), he says that unless the singer has a voice "sufficient for executing the trill with perfection. . . . the execution will remain imperfect, languid, and pleasing to no one, because in this case the ascending [series of] trill[s] is that which characterizes, perfects, and gives the true value to the cadenza." Mancini considers a long final trill admirable in a double cadenza. "In the case where the voice is required to sing with wind instruments such as the oboe and the trumpet, then in the final cadenza the long trill will be heard with great pleasure, because the strength of the chest, the art and ingenuity of

---

8. Leopold Mozart, Treatise, p. 189.

Figure 29. Giambattista Mancini, Pensieri, e riflessioni pratiche sopra il canto figurato (3rd [i.e. 2nd] edn.; Milan, 1777), Ex. 19.




the two artists can be observed" (p. 122).

In the woodwind cadenzas found, the final trill is sometimes more than a plain cadential trill. The example following (Figure 30) shows a trill begun on the note below, notated two ways, (a) and (b); more elaborate versions of this beginning on the note below, (c) and (d); and the Regensburg oboist's use of the Anschlag, either alone or in combination with the beginning on the note below, (e) and (f).

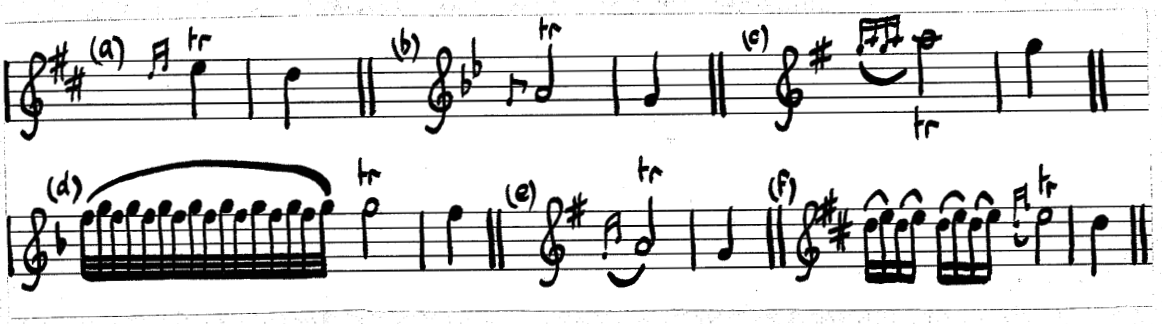
The melodic characteristics peculiar to double cadenzas are discussed by Hiller, Türk, and Tromlitz (Dauscher copies Tromlitz almost word for word). Hiller gives the following instructions.

> One voice should be exactly guided by the other and must undertake nothing that the other cannot suitably sustain and imitate. . . . Both voices should not always progress in thirds and sixths with each other, but have suspensions against each other and resolutions. . . . Short imitations must be included at the same interval as well as various intervals. (P. 124-25)

He warns against using too many melodic devices in one cadenza.

> Thirds and sixths, suspensions and resolutions, imitations in many forms and with various figures, seem too much for any one cadenza, if it is not to be immoderately long. One therefore

Figure 30. Endings to cadenzas for (a) Pietro Nardini, Flute sonata in D major (Genoa, M.3.23.32), 1st mvt., Adagio in C; (b) Anton Adam Pachschmidt, Oboe concerto in G minor (Regensburg, Pachschmidt 35), 1st mvt., Allegro in C; (c) Reinart, Flute concerto in D major (Karlsruhe, M.K. 155), 1st mvt.; (d) Alessandro Besozzi, Oboe concerto in F major (Regensburg, Besozzi 1), 1st mvt., Allegro in C, version A; (e) anonymous oboe concerto in G major (Regensburg, Inc. II.a.5), 1st mvt., Allegro in C; (f) ibid., 2nd mvt., Andante quasi adagio in 3/4.




chooses what he finds useful for his purpose and saves the rest for another occasion.

Türk mentions motion in thirds and sixths and also the use of imitation. "In a double cadenza, only ideas can be used that permit an imitation or the accompaniment of a second voice." Then comes an ambiguous passage that might refer to suspensions, but might refer only to one voice resting while the other plays. "Usually one voice pauses until a short idea is finished in the other [voice]." He continues:

> Generally, before the close both voices are in the habit of playing together in parallel motion, sometimes only in thirds and sixths. One should, however, be on his guard against allowing many intervals of the same kind to follow one another in succession, because the listener will be entertained through variety. (P. 320)

Tromlitz initially says that double cadenzas "are made in several ways: they can consist of runs of thirds and sixths, or of free and suspended imitations, or of both together" (p. 307). Later he

makes clear that his preference is for the mixture.

> You must not believe that a cadenza should consist only of suspensions and imitations: these can also be intermixed with consonant ideas. It will be so much more beautiful if one kind of figure or passage--or even similar figures and passages--is not always to be heard. (P. 313)

He stresses that variety is essential.

> In the suspensions you must always watch the variety of the suspended intervals, so that monotony is avoided. Generally, you must constantly direct your attention to the diversity of the figures and passages. Also you must not make use of bare passages and runs, but of pleasant, agreeable, appropriate, and always varied ideas. (P. 307)

Tromlitz indicates that the kind of double cadenza normally composed by his contemporaries was different from his ideal.

> Those who do not understand composition content themselves with progressions of thirds and sixths, syncopations, trills, and little intermixed pauses. Or else they allow one part to stop and the other to play several notes above or below it, without any attempt at imitation. This is the commonplace and easiest, but also the driest way. Those who understand composition, however, make use of free and suspended imitations, as well as the above-mentioned procedures. (P. 307)

Tromlitz's instructions on the treatment of suspensions and imitations (pp. 308-12) will not be quoted here, since they describe normal eighteenth-century practice.

In the double cadenzas found, suspensions and imitations occasionally occur separately, but they are never found together in the manner the writers advocate. Most of the cadenzas follow more or less Tromlitz's descriptions of the "commonplace and easiest" way. Figure 31 shows a typical example.

Figure 31. Jean-Baptiste Bréval, Cadenza from Simphonie Concertante in F major for flute, bassoon, and string orchestra, Opus 31 (Paris, ca. 1790), 1st mvt., Maestoso in 2.[9]

---

9. The cadenza exists in two slightly different versions, one in the flute part and one in the bassoon part. The slurs shown dotted in Figure 31 occur only in the version in the bassoon part.

Figure 31.

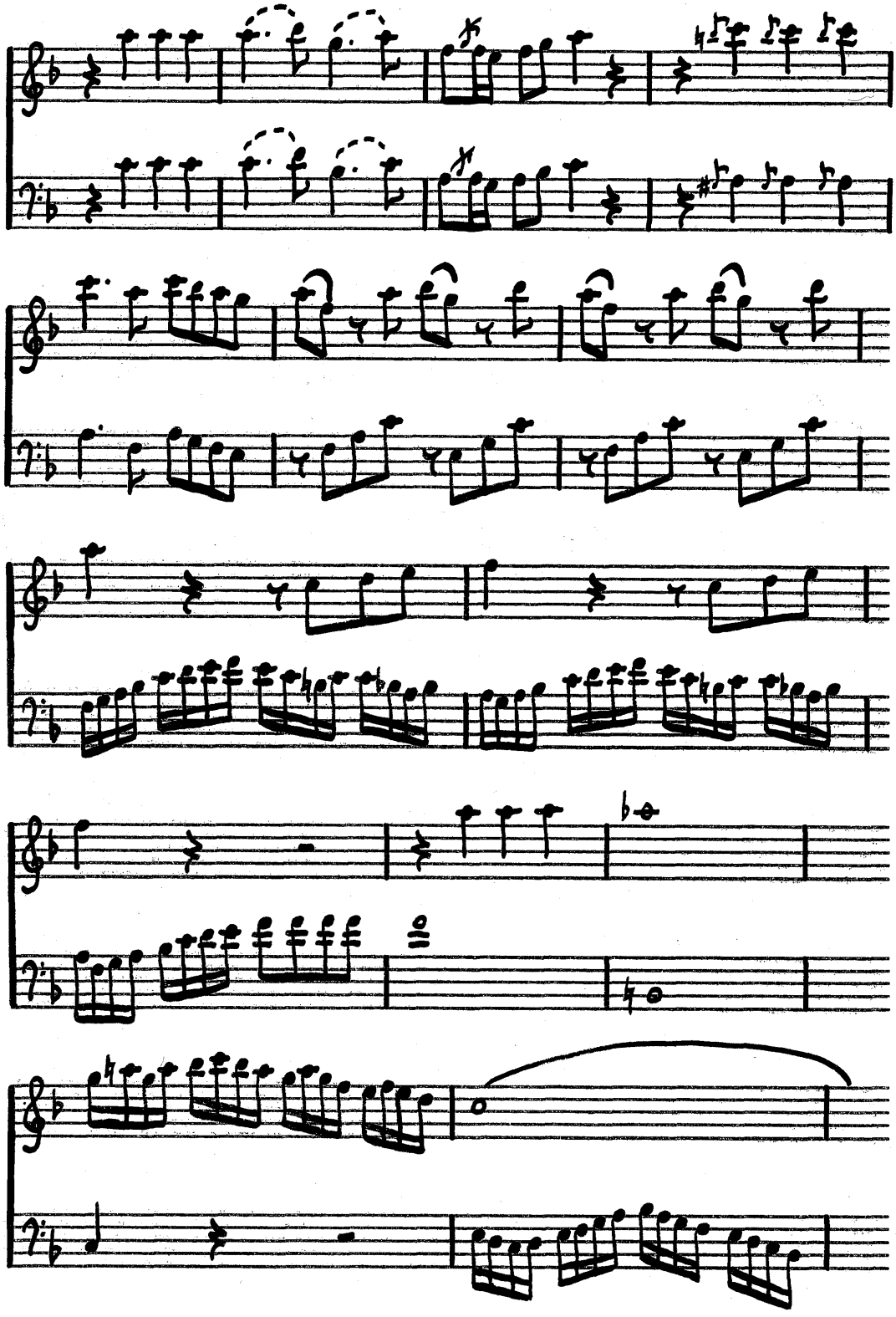
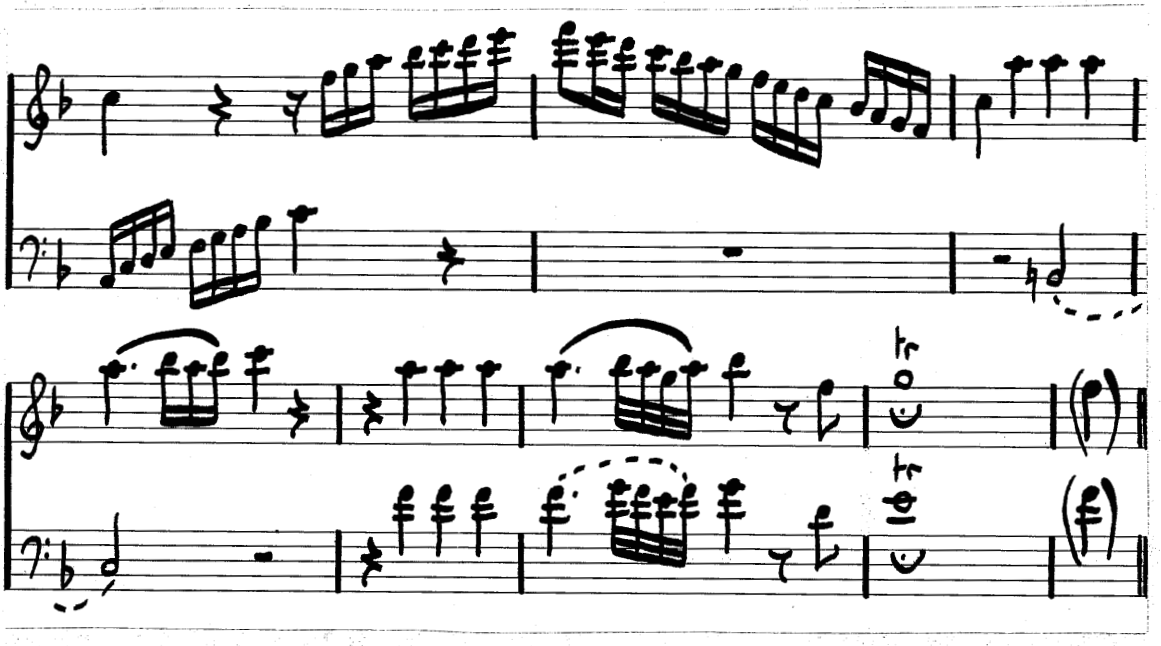


Figure 31 (cont'd).



## Meter and Tempo

Quantz and Agricola agreed that a single meter with invariable tempo should not be employed in a cadenza (see p. 33). Hiller and Türk concur. Tromlitz says that a cadenza is normally without regular meter, but could be metrical when it is based on musical material from the movement. Only six of the solo cadenzas found are written with barlines throughout; three of these are not, however, in a regular meter. All except two of the double cadenzas are in a regular meter; one-third of them change tempo at least once.

Hiller follows Agricola in saying that cadenzas "are more like an appropriate combination of several detached phrases than a formal arioso melody" (see pp. 34 and 71 above). For this reason, "you should not bind yourself to the meter, although as a rule you take the tempo

of the aria to some extent and must not sing a cadenza Allegro in an Adagio [movement] or conversely Adagio in an Allegro" (p. 111).

Türk also insists on the irregular nature of the cadenza.

> In cadenzas you should not preserve the same meter and tempo throughout. Only detached, fragmentary (not fully realized) passages should be connected together appropriately; because the total effect should be more like a fantasy arising from the intensity of the passion than a regularly worked-out composition. (P. 312)

In a footnote, he uses a dream as a metaphor to illustrate his idea.

> Perhaps the cadenza can be compared not inappropriately to a dream. In the space of a few minutes, we often dream of events that made the most vivid impression on us when we actually experienced them previously but [as presented in the dream] without coherence and without clear consciousness.

Like Hiller, Türk believes that parts of the cadenzas can generally be at the tempo of the composition. "The meter and the tempo of the piece can indeed be reasonably continued in isolated parts of the cadenza, although in this regard you should also guard against far too great uniformity." If the composer has provided a cadenza himself, "as often happens, on good grounds," Türk suggests that the player "should perform it more according to his own feeling than metrically, because with this [written cadenza] also the notes must not be played exactly according to their proper value" (p. 310).

Tromlitz has a more flexible view of the rhythm of cadenzas than Hiller or Türk. At first he says that cadenzas are "for the most part without regular meter. . . . Sometimes it seems as though they had meter, but before long they lose it again" (p. 304). But later he does allow metrical cadenzas, especially when they are based on musical material from the movement.

> I believe that it could sometimes be quite feasible, without being detrimental to the nature of cadenzas, if it were arranged to set them in meter and make them useful. Indeed, it happens quite often that cadenzas are made in regular meter without the performer noticing it or intending it, especially if the cadenza is formed from musical ideas in the movement (which are still, of course, in regular meter). If you take these ideas out of their meter, a once-ordered thing is brought into disorder, which is always artificial, and it amounts to the same if you begin cadenzas with these metrical ideas, molding the listener's ear in a certain way at the beginning. I think that in such a case you could always play in a regular meter, if it did not disconcert the listener. . . . (Pp. 304-05)

He gives two examples of cadenzas in a regular meter, "as an experiment" left "to the judgment of connoisseurs"[10] (see Figure 32).

In his discussion of the more usual nonmetrical cadenza, Tromlitz attempts to describe the fluctuations of the basic tempo one would make in performance. He says that he has given his example (see Figure 24, p. 72) the basic tempo marking Allegretto, "so that you have something to hold on to" (p. 300). In this example,

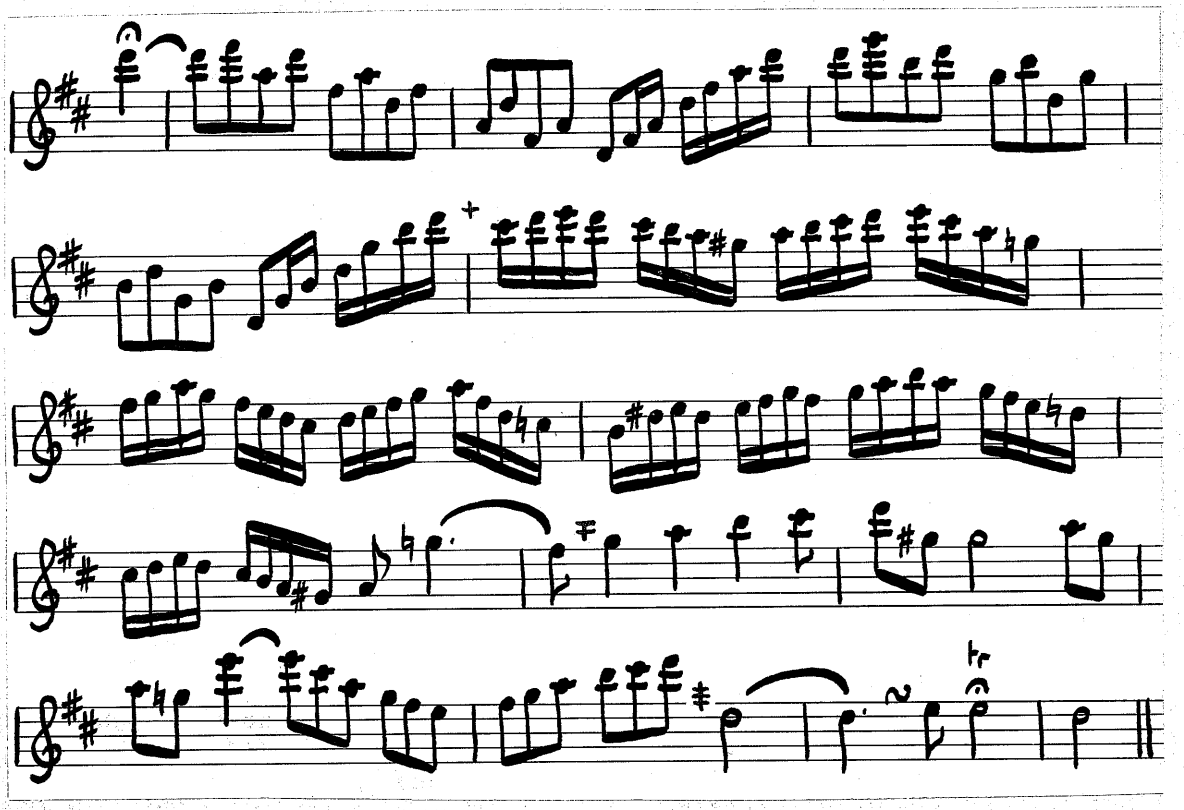
> the first four triplets after the fermata sign are played at the tempo of the movement to which the cadenza belongs. On the note d''' you pause again and make a crescendo as long as you think appropriate. The following sixteenth-notes are played a little more slowly [than their notated value at the basic tempo]. The six quarter-notes should not be played like quarter-notes at the tempo of the movement or like eighth-notes, but at a tempo between the two. The remaining figures . . . are played as you think fit.

Only six of the solo woodwind cadenzas I found are barred throughout as if they were in a regular meter. Three of the cadenzas are for the three movements of one concerto; two of the others are for

---

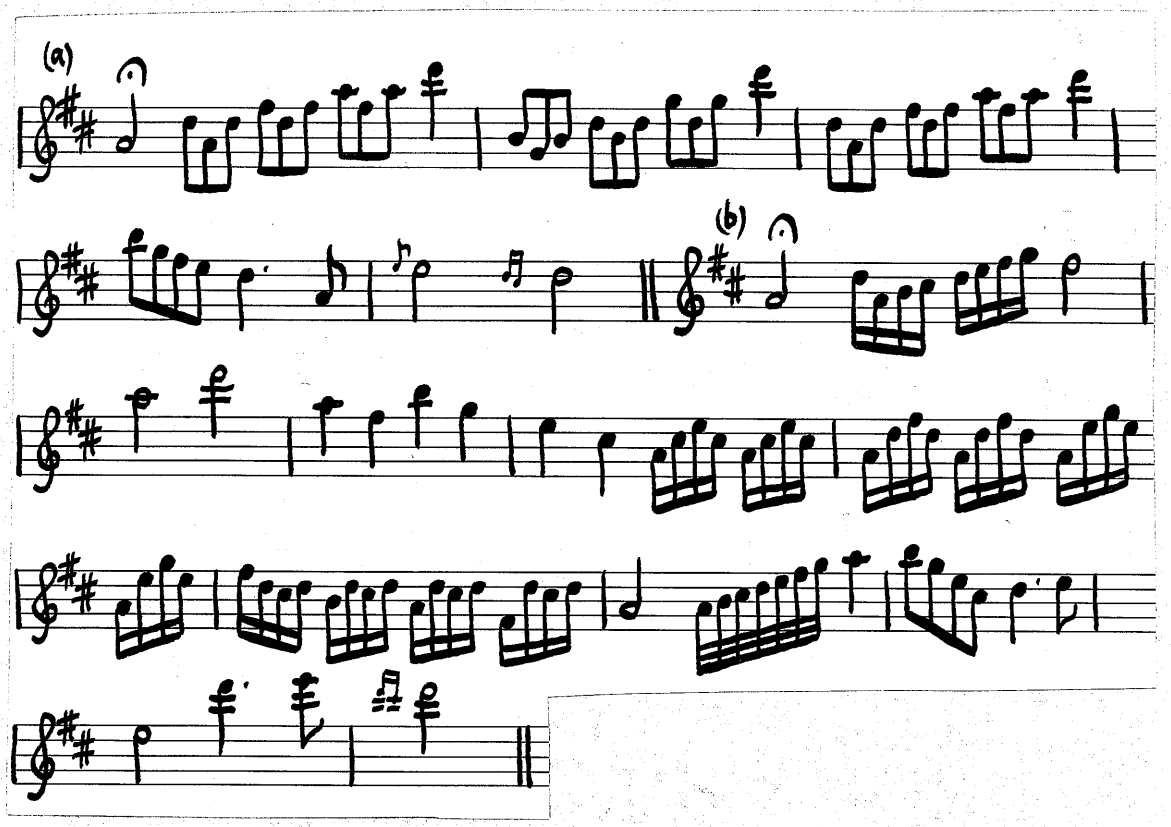
10. Both are said by Tromlitz to be too long for practical cadenzas. He supplies breathing-places, shown by means of the signs + , ∓ , and ‡ .

Figure 32. Tromlitz, Unterricht, Ex. (q), pp. 305-06.



two of the movements of another concerto (the third movement has a cadenza with only two bar-lines and irregular note groupings). Three of the six cadenzas are really in a mixture of meters rather than the meter indicated by the bar-lines. For example, the first of the two apparently metrical cadenzas for a flute concerto by Mysliwiczek is clearly in 4/4 meter, as barred; the second cadenza--barred in 4/4, although the movement itself is in 2/4--is more correctly barred in 2/4, 3/2 (two measures), 2/4 (four measures), 3/4 (two measures), 2/4 (three measures) (see Figure 33). Although the first movement of the concerto having regularly-barred cadenzas in all three movements is in

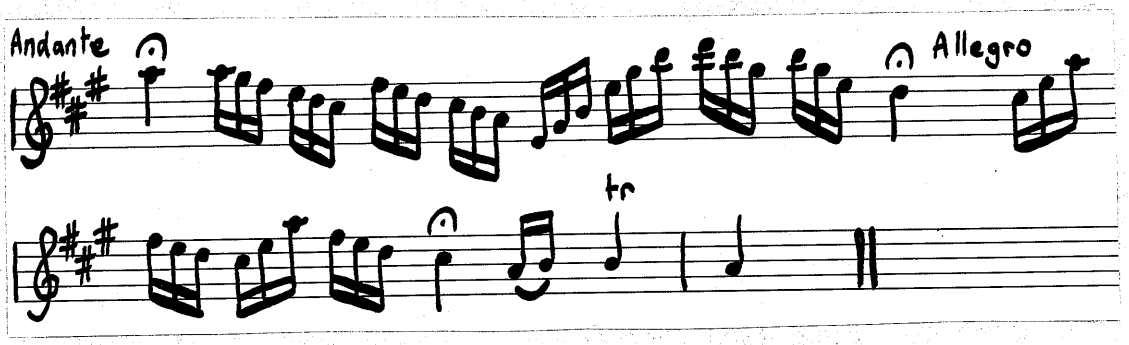
Figure 33. Cadenzas for Joseph Mysliwiczek, Flute concerto in D major (Stadtbibliothek, Breslau, Musik Ha 15), (a) 1st mvt., Allegro modo in C; (b) 3rd mvt., Allegro molto in 2/4.



4/4 meter, its cadenza is in 3/4 meter.[11] Thus only two of the six cadenzas are actually in the meter of the movement to which they belong. Metrical cadenzas obviously have an unimportant role among the solo cadenzas found.

In five of the solo cadenzas,[12] changes of tempo are indicated by means of tempo markings. In four cases, a faster tempo appears towards the end of the cadenza (see Figure 34).

Figure 34. Cadenza for Nicolaus Dothel, Flute concerto in A major (Regensburg, Dothel 1), 1st mvt., Allegro ma non troppo in C.




In the fifth case (Figure 35), there are four tempo changes--apparently an attempt to notate the tempo fluctuations made in performance.

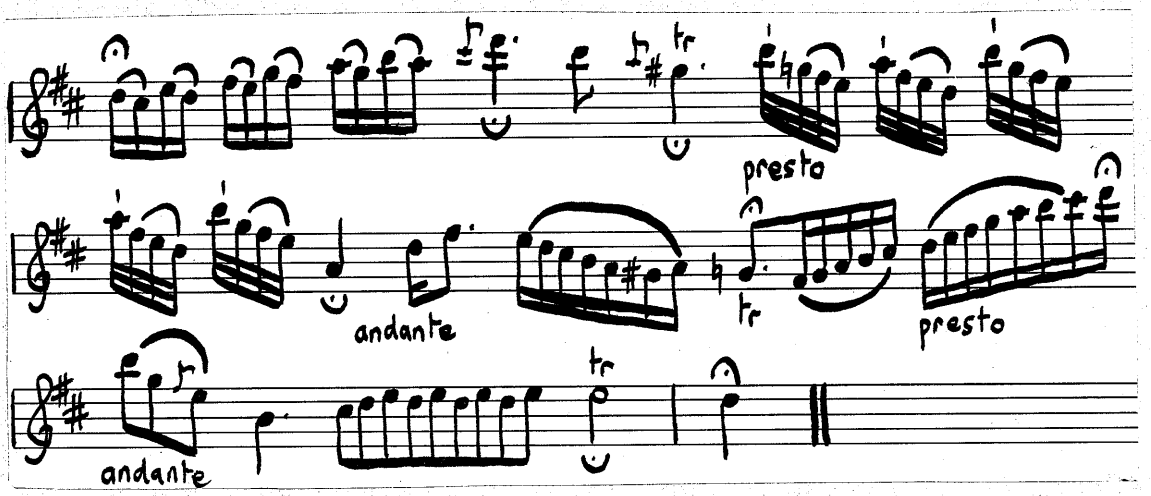
Quantz said that double cadenzas should not be in a regular meter, his only stipulation being that imitations of passages heard in one part should be at the same tempo and with the same number of notes

---

11. Franz Anton Rosetti, Bassoon concertino in Eb major (Regensburg, Rosetti 22/II), 1st mvt., Allegro molto comodo in C.

12. Cadenzas for Giuseppe Bonno, Flute concerto in G major (Karlsruhe, M.K. 62), 1st mvt., Allegro in C, and 2nd mvt., Adagio in C, version B (see Figure 18); and Gerosa, Flute concerto in D major (Karlsruhe, M.K. 163), 3rd mvt., Largo in 3/4, version B; plus the cadenzas for works by Dothel and Mahaut quoted in Figures 33-34.

Figure 35. Cadenza from Antonio Mahaut, Duet for two flutes in D major (Badische Landesbibliothek, Karlsruhe, M.K. 267), 6th mvt., Largo in 2/4 (in first flute part).




as the original (see p. 34). Hiller, Türk, and Tromlitz say the same.

> Although no fixed meter is needed, an observance of the tempo is [needed], so that both voices . . . sing imitative passages . . . exactly alike. (Hiller, p. 125)

> You are not bound to a definite meter, but still the tempo, (loudness, etc.) at which the first player performs an imitated passage should be preserved in the second (imitating) voice. (Türk, p. 320)

> Although double cadenzas have no regular meter, they must still always be played at the tempo of the movement, and the imitations must be similar to one another in time and number. With respect to invention they are therefore, like solo cadenzas, free fantasies. (Tromlitz, p. 307)

All except two of the twenty-four double cadenzas found are in a regular meter. As many as eight of them, however, have at least one change of tempo. For example, the following cadenza (Figure 36)--for a fast movement--begins slowly (lent) and undergoes four tempo changes. The much greater incidence of marked tempo changes among double cadenzas than among solo cadenzas is perhaps not surprising. The solo

Figure 36. Cadenza from François Devienne, Simphonie Concertante in C major for oboe or clarinet, bassoon and orchestra (Paris, ca. 1787), 1st mvt., (no tempo marking given) in ¢.

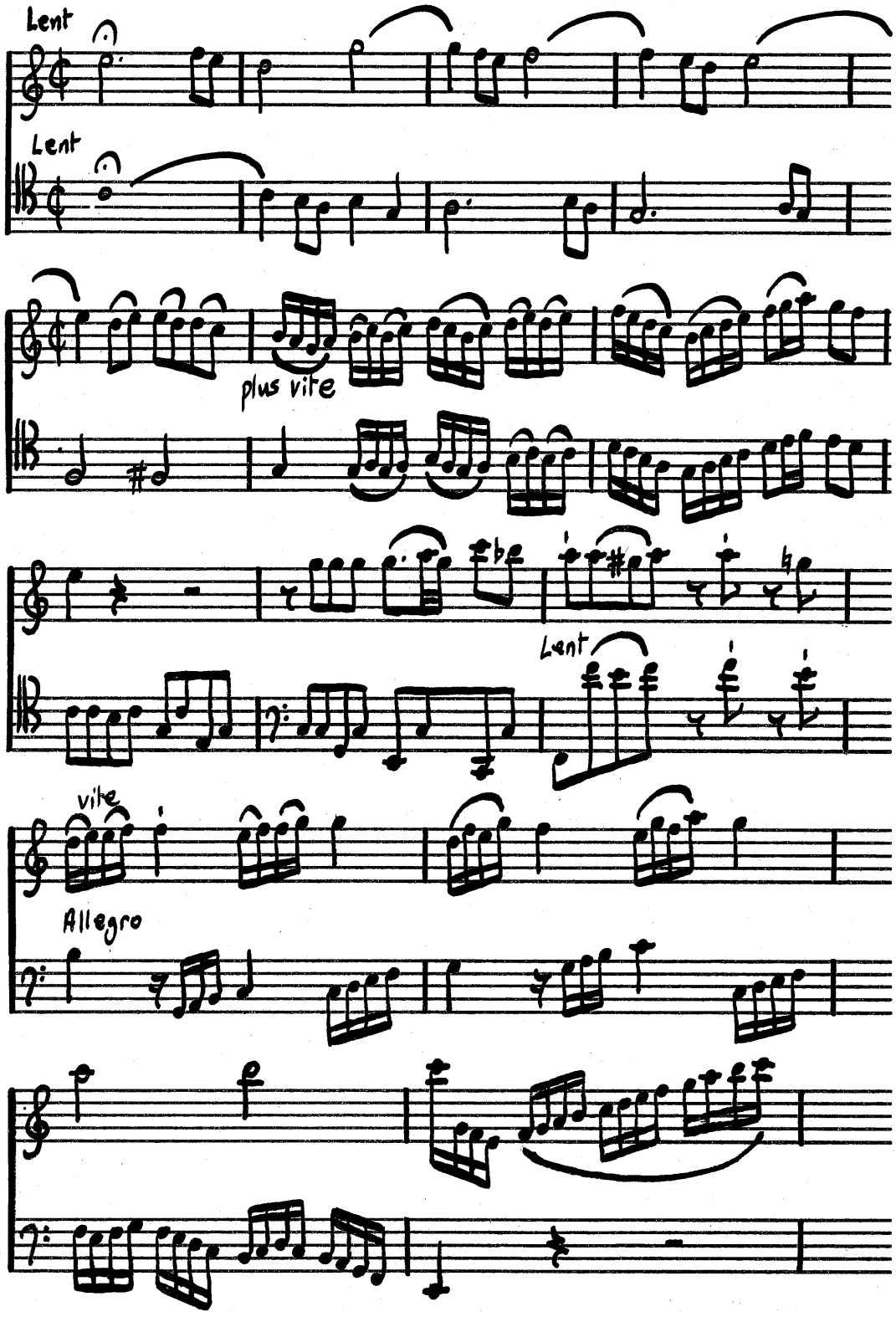
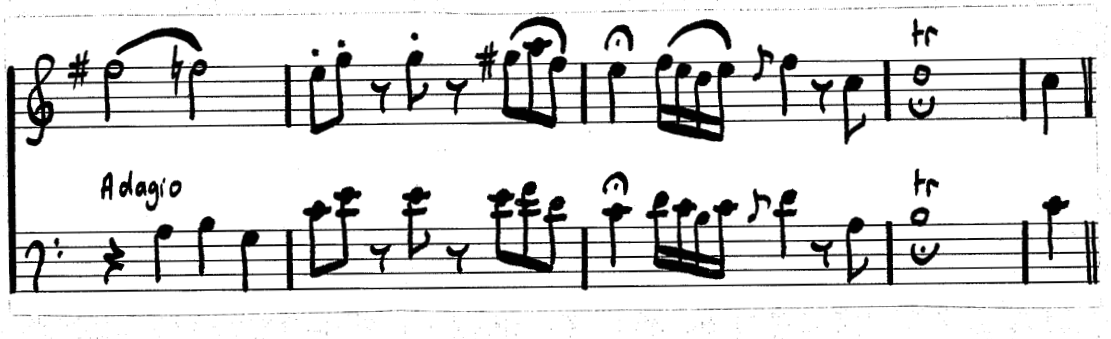

Lent
Lent
plus vite
Lent
vite
Allegro

Figure 36 (cont'd.).




performer who writes down a cadenza bears the sole responsibility for playing it. The performers of a double cadenza, on the other hand, must come to an agreement on the manner of performing the cadenza. An obvious method of ensuring that both make the fluctuations of tempo at the same time is to notate the tempo changes.

Of the nine triple cadenzas found, six are in regular meter. Four have at least one tempo change. All three of the cadenzas for four instruments are in regular meter; two have at least one tempo change. Both cadenzas for five instruments are in regular meter with no tempo changes. There is a discernible trend away from free fantasy towards formal melody in passing from the solo cadenza to the cadenza for many instruments.

## Harmonic Scope

After ca. 1760, the basic harmonic progression of cadenzas is from tonic six-four to dominant seventh to tonic. Quantz allowed little tonal digression in the cadenza (see pp. 37-38). Most later writers permit a wider range of keys to be touched. Except for those by the Regensburg oboist, the cadenzas found are limited in their harmonic

digression, generally moving only to the dominant or staying entirely within the area of the home key. The cadenzas of the Regensburg oboist are more adventurous, considerable importance being given to the submediant and supertonic.

The opening of the cadenza on the tonic six-four chord is taken for granted by the writers after ca. 1760. All the woodwind cadenzas found begin on this chord. The addition of the dominant seventh chord beneath the final trill of the cadenza is mentioned only by Lorenzoni. He says that while the soloist is playing the trill, "the bass will play the fifth of the key of the piece, with the major third, fifth, and seventh. When the trill is finished, all the instrumentalists play their own parts"(par. 141, sec. 3). Anthony Baines has interpreted this to mean that the accompanying instruments supply the chord of the dominant seventh during the trill.[13] Baines's interpretation makes one wonder why no source tells the upper strings which of the notes--third, fifth, seventh--to play. More likely, Lorenzoni means that the cellos and string basses play the fifth of the key; the keyboard continuo instrument--when present--supplies the dominant seventh chord.

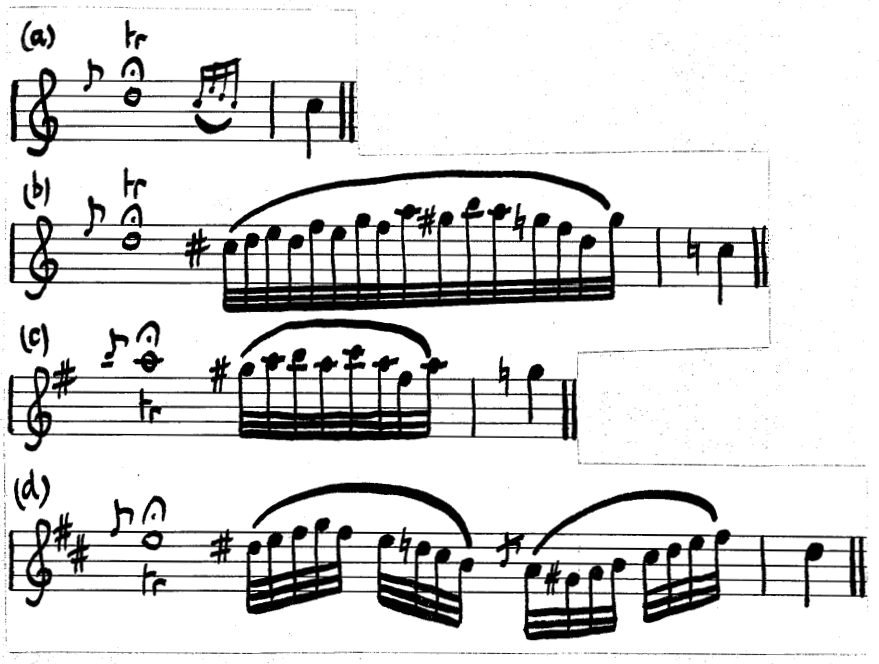
The four cadenzas in a late edition of Devienne's flute method are unique among the cadenzas found in having elaborate endings between the final trill and its resolution on the tonic. Three of these endings stress the harmony of the dominant seventh chord, which, as

---

13. Woodwind Instruments and their History (3rd edn.; London: Faber & Faber; New York: Norton, 1967), p. 311.

we have just seen, is played by the accompanying instruments during the trill (see Figure 37).

Figure 37. Endings to the four cadenzas in François Devienne, Méthode pour la flûte, par F. Devienne. Français et allemand (Offenbach, ca. 1805), pp. 62-63.




Quantz said that a short cadenza should stay entirely within the home key, that a longer one could touch the subdominant, and that an even longer one could touch the subdominant and dominant. He also allowed a brief change from a major mode to the parallel minor (see pp. 37-38). Lorenzoni agrees with Quantz that a short cadenza should remain in the home key (par. 138). For a longer cadenza he permits the touching of a wider range of keys--the parallel minor, relative minor, subdominant, dominant, or supertonic in major keys; the relative major, subdominant, or dominant in minor keys.

Hiller classifies cadenzas into three groups. The first group is restricted to "the scale or harmony of the principal key" (p. 112). In the second group, "instead of the harmony of the tonic you choose the harmony of the dominant and touch the tonic only incidentally." His example of a cadenza which "belongs for the most part in the harmony of the dominant" (p. 115) is actually based upon the dominant seventh chord. The third group touches other keys: Hiller names only the dominant and submediant, saying that other keys are "more harmful than useful." Nevertheless, of the seventeen cadenzas included in his book and in his Sechs italiänische Arien (see p. 12 above), no fewer than eight touch the supertonic as well as the dominant and submediant. Hiller complains that although the unexpected touching of other keys contributes towards the surprise essential to the cadenza, "some singers practise this to foolhardiness" (p. 118).

Türk does not specify which other keys may be touched: he gives the rule that for artistic unity the cadenza should not move farther from the home key than the piece itself moved.

> The touching of other keys--especially far-removed ones--should not occur at all, for example, in short cadenzas, or should be applied very judiciously and, as it were, only in passing. In no case should you touch keys which the composer himself has not touched in the piece of music. This rule has its basis, it seems to me, in the laws of unity, which--as is well known--must be adhered to in all works of art. (Moreover, the cadenza should . . . be a brief representation of the whole.) Primarily, the cadenza is based only upon the harmony of the six-four chord and, if necessary, the resulting triad. Only, nowadays this harmonic circle would be too narrow. Therefore you can touch neighboring keys, but do not stay too long in them, so that the feeling of the main key is not lost. (P. 311)

Tromlitz describes methods of touching only the subdominant and dominant (pp. 301-03); his examples also make use of the supertonic.

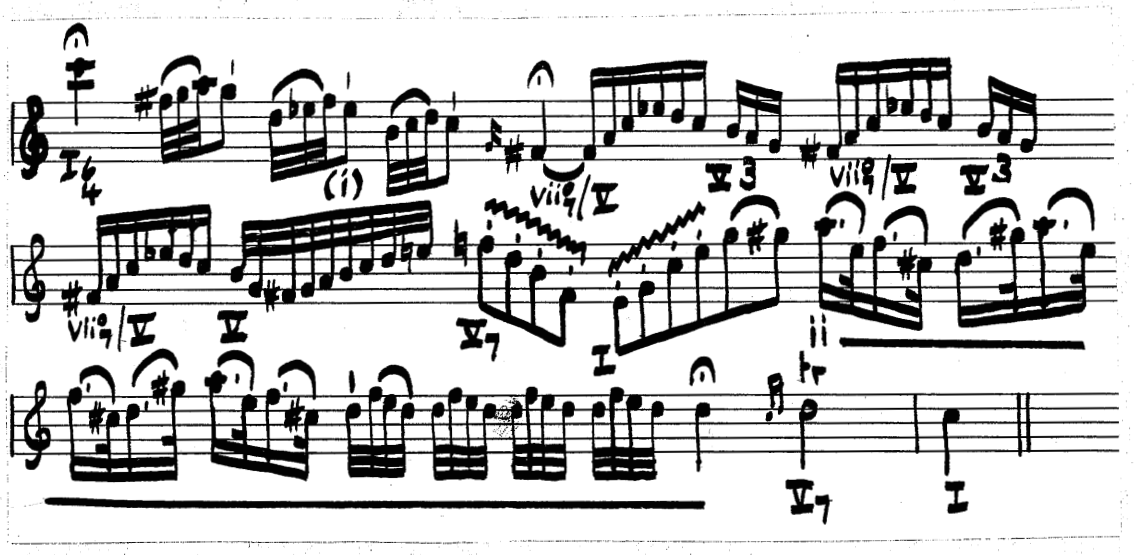
The passage in which Ribock propounds his novel view of tonal digression has already been quoted (see p. 53). His idea is to move well away from the area of the home key as quickly as possible and eventually to return in an unexpected manner. He adds that this method is only for solo cadenzas. "If you have an instrument where double stops are possible, or if there are several principal parts--as in a double cadenza--then you can make use of more difficult harmonies and dissonances" (p. 727).

Except for those by the Regensburg oboist, the woodwind cadenzas found are limited in their harmonic digression, mainly moving only to the region of the dominant or remaining in the home key. Of the cadenzas for nonconcertos, one touches only the dominant; the other two touch the supertonic, subdominant, dominant, and submediant. Of the cadenzas from Regensburg for instruments other than the oboe, seven remain in the home key, one touches only the subdominant, one touches only the submediant, and four touch only the dominant. Of the cadenzas from Karlsruhe, two remain in the home key, fifteen touch only the dominant; the remainder touch the supertonic (three times), subdominant (once), and dominant (four times). Of the cadenzas for concertos from libraries other than Karlsruhe or Regensburg, seven remain in the home key, one touches only the dominant, and one touches only the submediant. In all, sixteen remain entirely within the home key; one touches only the subdominant, twenty-nine touch only the dominant, and two touch only the submediant. Of the cadenzas touching more than one key, five

touch the supertonic, three the subdominant, six the dominant, and two the submediant. The supertonic is accorded equal importance with the subdominant; the dominant is clearly far more important than either.

Of the 114 complete cadenzas by the Regensburg oboist, 20 stay entirely in the home key. 13 touch only the supertonic, 4 only the subdominant, 14 only the dominant, and 5 only the submediant. Of the 58 cadenzas touching more than one key, 1 touches the parallel minor, 51 the supertonic, 8 the subdominant, 44 the dominant, and 29 the submediant. A distinctive feature of this oboist's style is the use of the supertonic as a pre-dominant immediately before the final trill of the cadenza (see Figure 38). Roughly two-thirds of the occurrences of

Figure 38. Cadenza for Karl Ditters von Dittersdorf, Oboe concerto in C major (Regensburg, Ditters 629), 1st mvt., Allegro in C.




the supertonic are in this context; its importance is thus not as great as it may appear from the above figures. Nevertheless, although the dominant is again the most important key to be touched, the use of the

supertonic and submediant is also significant.

The Use of Musical Material from the Movement

Quantz and Agricola favored the use of musical material from the movement to ensure that the cadenza expressed the principal passion of the movement (see p. 38). Most of the later treatise writers favor the practice for the same reason. In only a few of the cadenzas found is there any resemblance between the cadenza and the musical material of the movement.

Mancini insists that good "judgment should lead the singer to choose a motive from the cantilena of the music of the aria" (p. 55). Audiences welcomed the practice. "He who knows enough to take a motive or a passage from the body of the ritornello of the aria and blend it judiciously with the rest of his invention will reap particular applause."

Lorenzoni suggests the use of "one of the better ideas from the melody" of the movement only if the performer "has not the capacity to invent" a cadenza without such a crutch (par. 141, sec. 5).

Hiller, like Quantz and Agricola, favors the use of material from the movement so that the cadenza "is based on the character and principal passion of the aria" (p. 111). He follows Agricola in recommending more than one idea from the movement. "In order to make a cadenza really suitable for the aria, you can also make use of detached, beautiful places from the aria itself and try to interweave them into [the cadenza] appropriately."

Türk also suggests incorporating the main ideas of the move-

ment into the cadenza.

> The cadenza should . . . above all reinforce in the strongest way the impression that the piece has made and present the important parts as if in a summary or extremely concise abridgement. . . . You could, if necessary, weave into the cadenza detached ideas of particular importance--not complete, but as extracts--if they can be appropriately combined into the whole. (P. 310)

Tromlitz also discusses the use of more than one idea from the movement. He believes the practice to be of value only in an emergency.

> You must make sure [that cadenzas] originate from the principal passion. In order to be certain of this, you can take the most fitting ideas of the movement and form a cadenza from them. This helpful solution is already old and well known, but also good in case of emergency, if you have prepared nothing and no ideas come immediately to mind. If you have a stock of suitable ideas, however, you do not need this aid. (P. 301)

I have discovered few cases in which there is any marked resemblance between woodwind cadenzas and musical material from the movements in which they are found. In one manuscript of a flute concerto by Michael Haydn, all three movements have cadenzas based on a single motive from the movement in question; the cadenzas for the second and third movements are merely statements of the motive with extensions before and afterwards (see Figure 39). A cadenza apparently written by the composer Joseph Fiala for his own oboe concerto[14] links together two fragments from the movement, adding material before and afterwards (see Figure 40). A cadenza for a clarinet concerto by

---

14. Laila Storch, in the preface to her edition of the concerto ([London]: Boosey & Hawkes, 1969), says that the same cadenza is found in both extant manuscripts (Regensburg and Schloss Harburg). It is thus reasonable to assume that the cadenza is by Fiala.

Figure 39. Motives from and cadenzas for Johann Michael Haydn, Flute concerto in D major (Benediktinerstift, Lambach), (a) 1st mvt., Allegro moderato in C; (b) 2nd mvt., Andante in 3/4; (c) 3rd mvt., Allegro assai in C; quoted from modern edn., ed. H.C. Robbins Landon (Salzburg: Haydn-Mozart Presse, 1959).

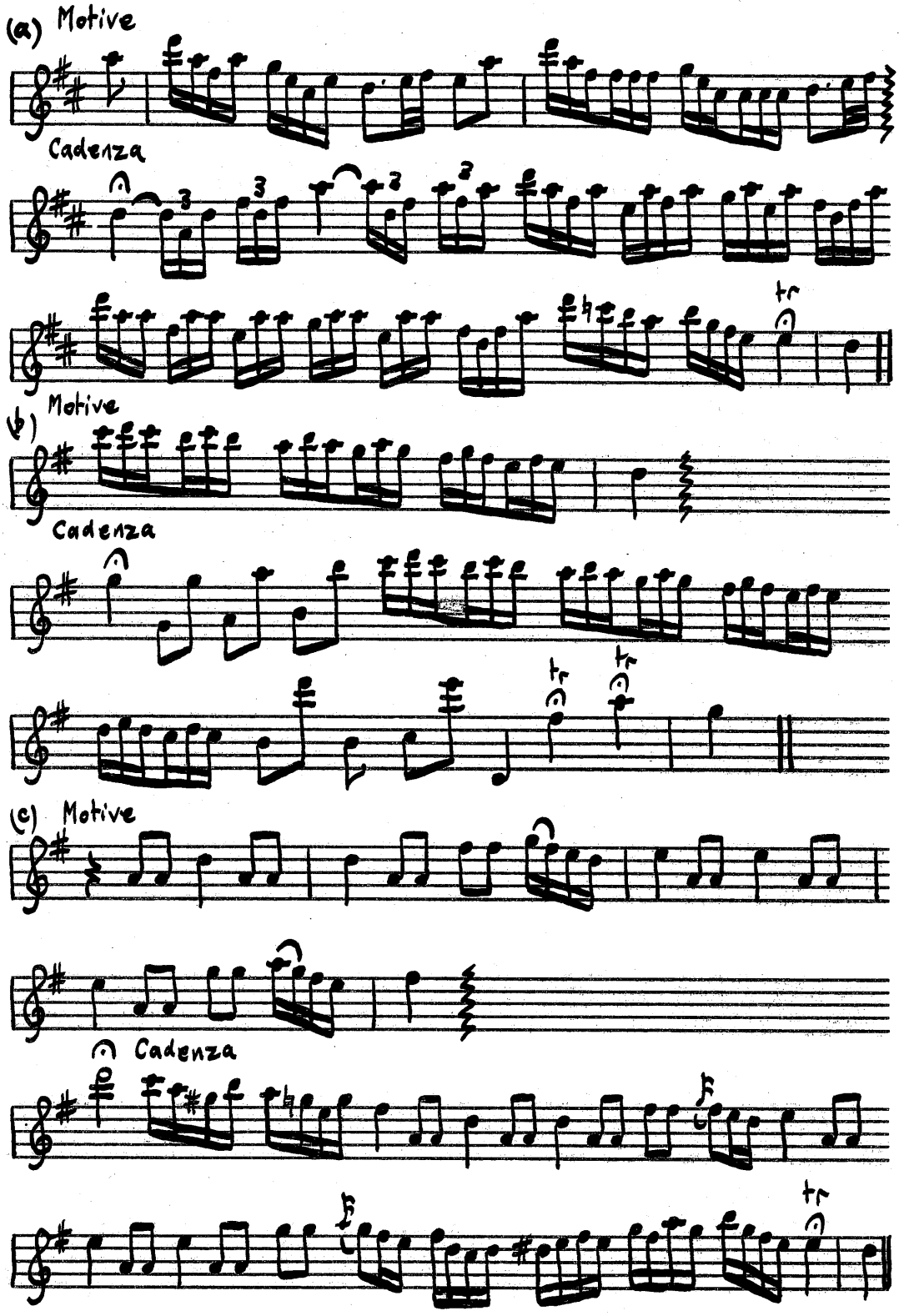

(a) Motive
Cadenza
(b) Motive
Cadenza
(c) Motive
Cadenza

Figure 40. Joseph Fiala, Cadenza from oboe concerto in D major (Regensburg, Fiala 5), 1st mvt., Allegro in ¢.

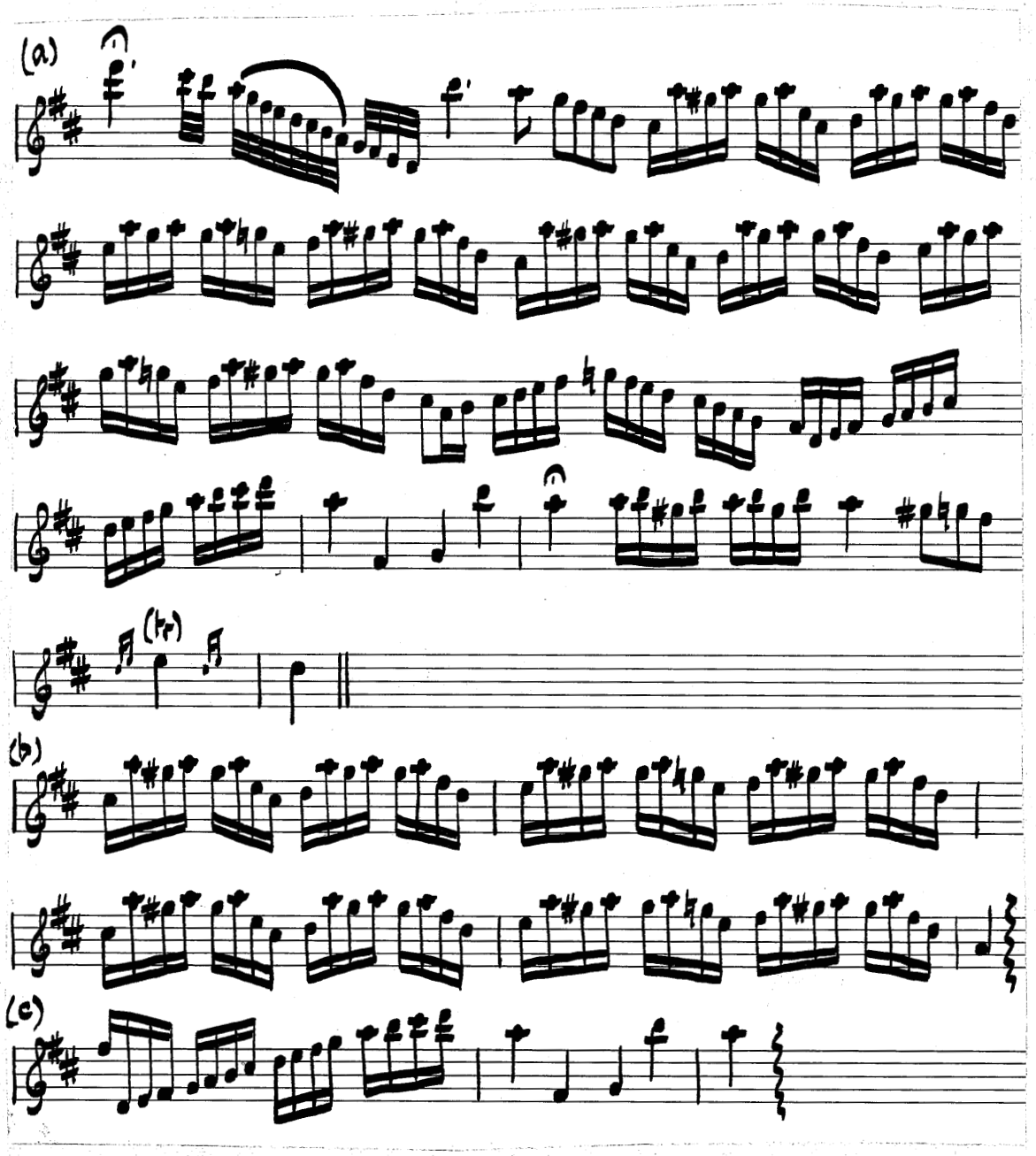
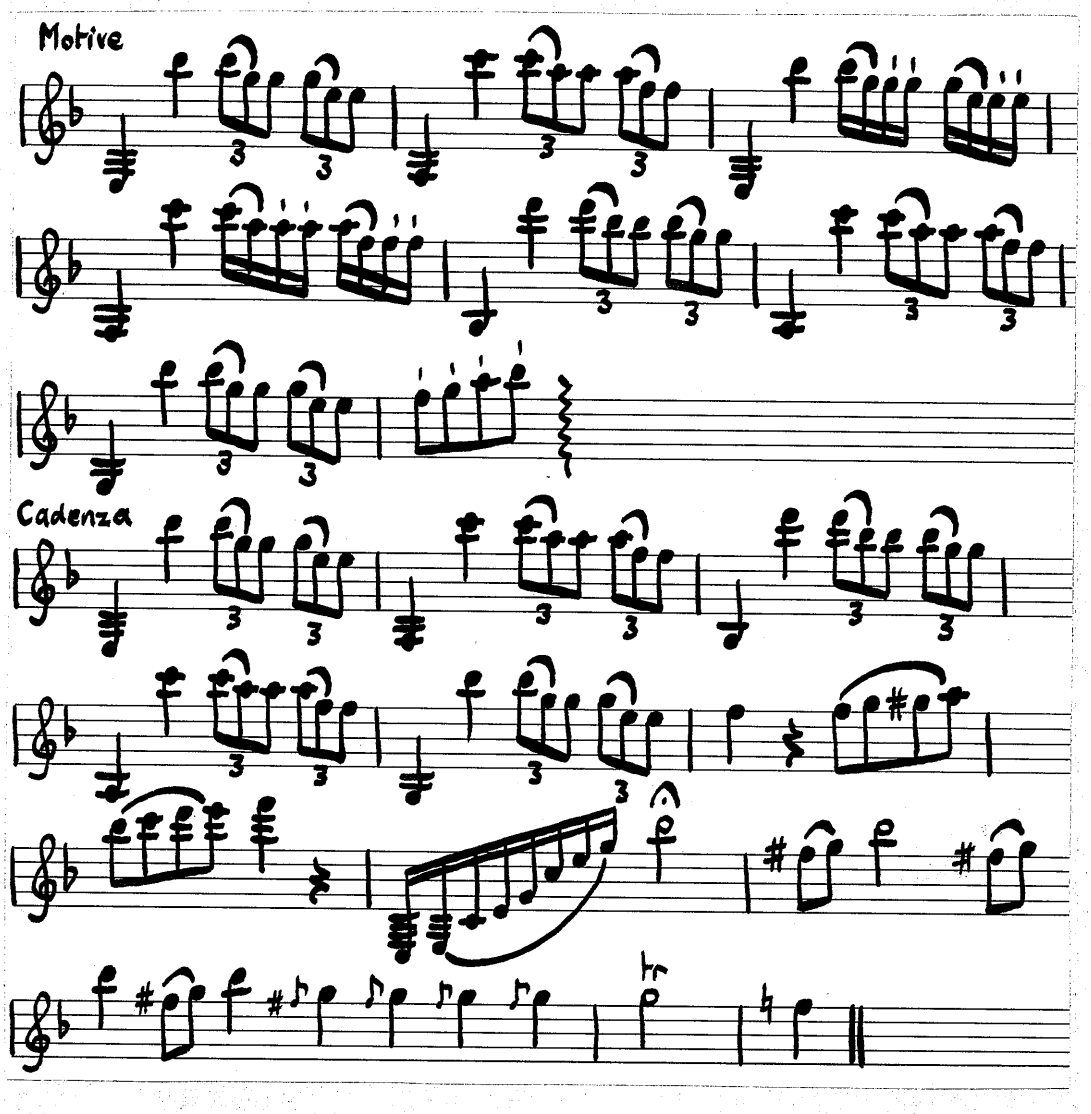
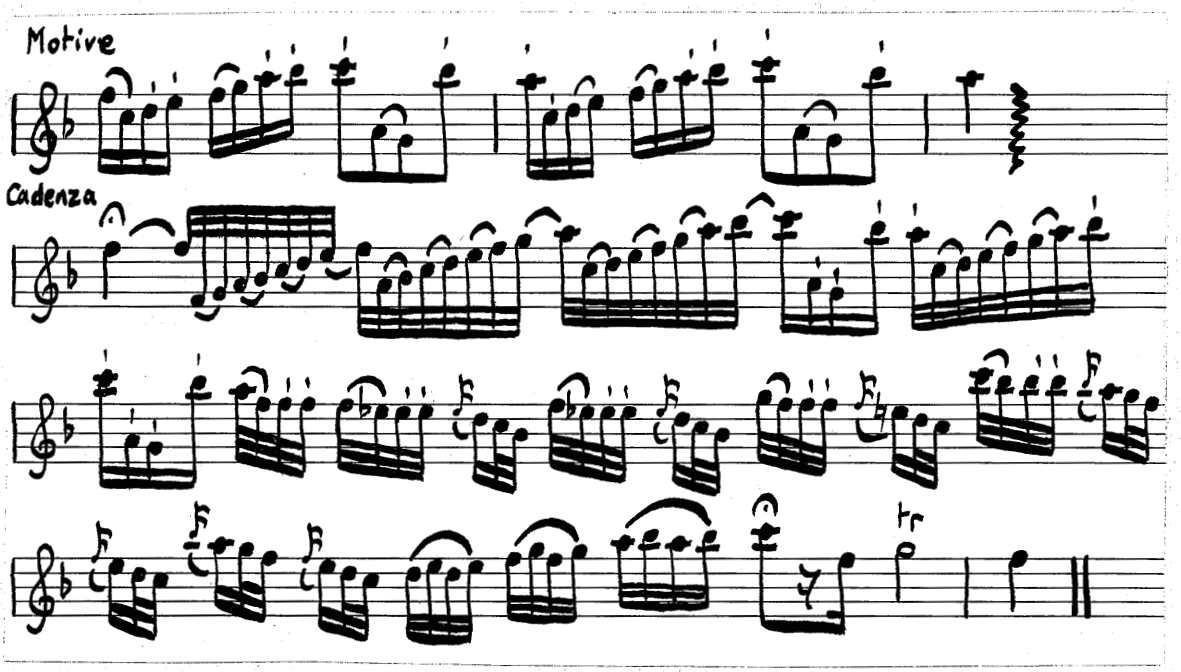


Figure 41. Motive from and cadenza for Kunz, Clarinet concerto in Eb major (Knihovna Národního Musea, Prague, X.B. 205), only mvt., Majestoso in C.



Kunz begins with part of a theme from the movement, modifies it slightly, then tacks on an extension (see Figure 41). A cadenza by the Regensburg oboist incorporates a motive in a subtle way (see Figure 42).

Figure 42. Motive from and cadenza for Franz Xavier Richter, Oboe concerto in F major (Regensburg, Richter 20), 1st mvt., Allegro maestoso in ¢.




The reason why so few of the woodwind cadenzas found were based on musical material from the movement may be that, as Lorenzoni and Tromlitz suggest, this occurred only in an emergency. When the performer had enough time to write something down in advance, he did not need such an aid.

## Length

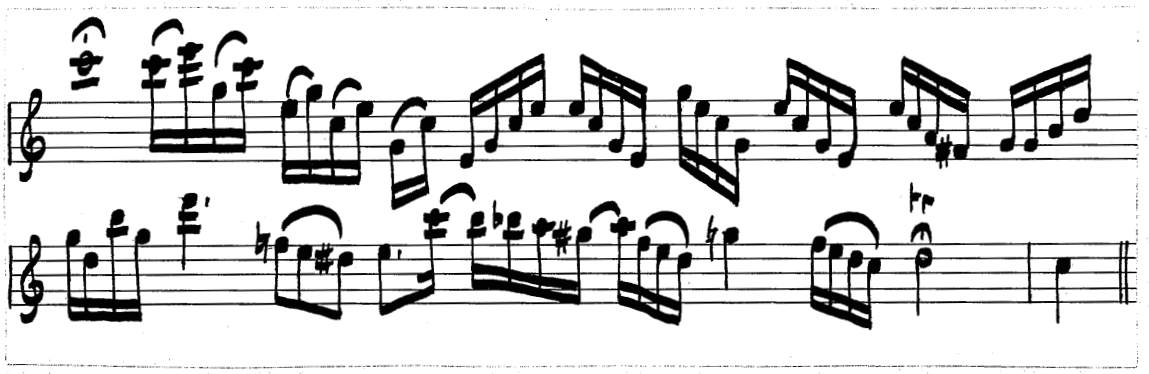
Quantz and Agricola wrote that cadenzas for the voice and for woodwind instruments must be short enough to be sung or played in one breath, but that cadenzas for stringed instruments and double cadenzas could be longer (see p. 39). Although the later writers do not insist on the one-breath rule for singers and woodwind players, they believe that the cadenzas should still be short and the continuity unbroken. The writers agree that cadenzas for stringed instruments and double cadenzas may be longer. All the flute cadenzas found seem short enough to be performed in one or two breaths. Some of the cadenzas from the Regensburg court--including those by the oboist--appear a little longer.

Mancini stresses the importance of singing a vocal cadenza in one breath. "The art of knowing how to sustain and measure the breath, to rule with just proportion the cadenza from beginning to end, in order not to be constrained to interrupt it, is one of the principal and most necessary treasures which the scholar can win" (p. 54). Audiences may also have been cognizant of the one-breath rule, since Mancini speaks of "the embarrassment occasioned by shortness of breath."

Lorenzoni says that cadenzas for singers and woodwind players should be short, "without the breath being replenished many times" (par. 140). Like Quantz, he attributes this to the lack of accompanying harmony in such cadenzas; he allows stringed instruments longer cadenzas, since they can supply harmony by means of multiple stops.

The average length of the cadenzas in his chapter is similar to that of the cadenzas in Quantz's chapter intended to be performed in one breath (see Figure 43).

Figure 43. Dr. Antonio Lorenzoni, Saggio per ben sonare il flauto-traverso (Vicenza, 1779), Ex. 108, par. 141.

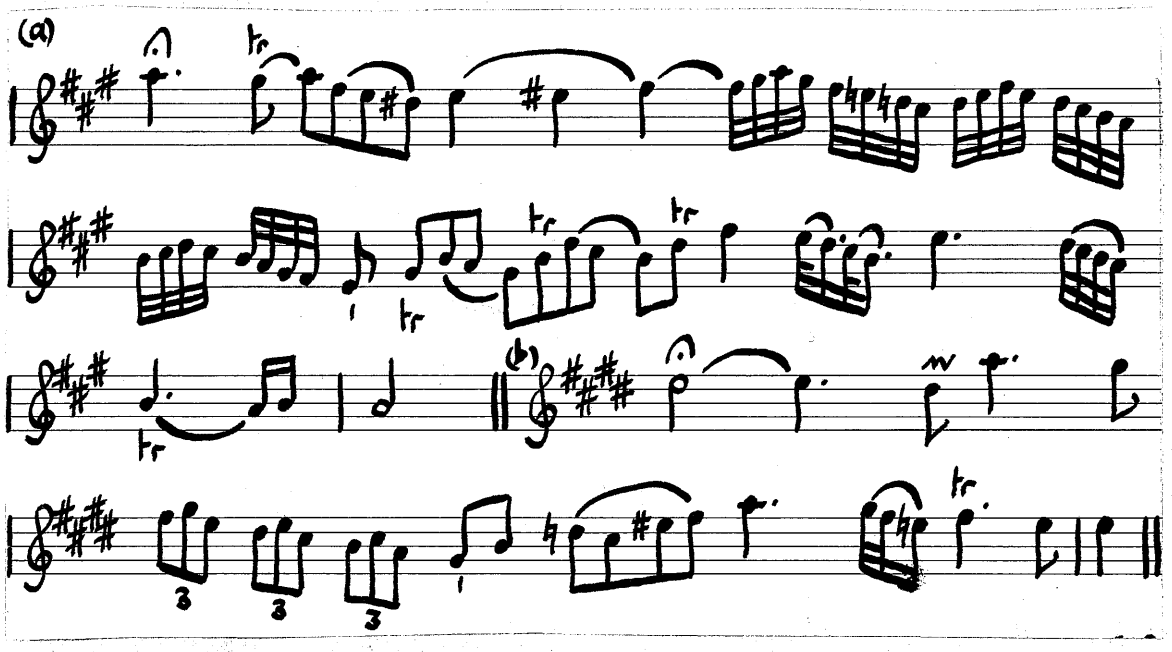


Hiller prefers that a vocal cadenza be sung in one breath, but allows it to be longer if the continuity is unbroken.

> Cadenzas must not . . . be too long. Really, breath should not be taken in them. Therefore, according to the rules, they ought to last no longer than the singer's breath allows. But as the very different strengths and weaknesses of the breast (and also other chance circumstances) allow now more, now less, and occasionally also much too little [breath], and besides, an idea that is complete in itself and, moreover, has some significance requires some expansion, this law is not to be held inviolable. Only, the breath must be taken with such rapidity and on such notes that the continuity is not broken. (P. 111)

Agricola, on whose cadenza material Hiller's was based, had already implied that the one-breath rule was designed to ensure the continuity of the cadenza (see p. 41 above). The cadenzas Hiller published in his chapter and in his Sechs italiänische Arien (see p. 12 above) seem to have been intended to be sung in one breath (see Figure 44). Hiller says almost the same as Agricola concerning the length of

Figure 44. Johann Adam Hiller, (a) first cadenza for "Aria nell'opera Leucippo di Hasse, 'Per me vivi, amato bene,;'"(b) first cadenza for "Aria nell'opera Fetonte di Graun, 'Compiangimi, non sai,'" from Sechs italiänische Arien verschiedene Componisten mit das Art, sie zu singen und zu verändern (Leipzig, 1778).



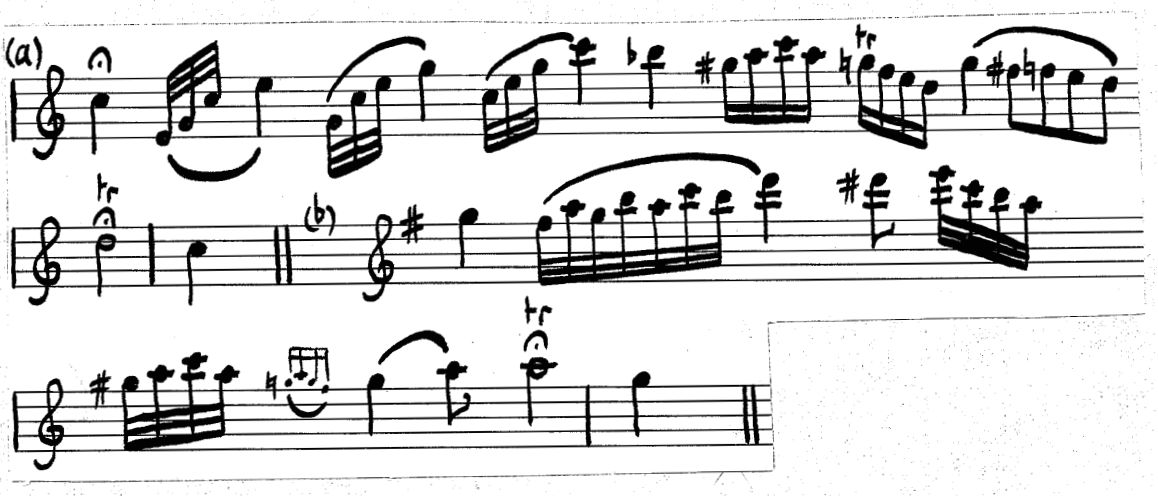

double cadenzas (see p. 41 above).

> In this kind of cadenza, the taking of breath is certainly allowed; it can be done so opportunely by one [singer]--while the other [singer] continues--that it is not easy for someone to become aware of it. (P. 125)

Petri also stipulates that the audience should be unaware of the taking of breath. He says that, even with unnoticeable breaths, cadenzas for woodwind instruments should last no longer than the length of two breaths. He believes long cadenza for the voice or woodwind instruments to be "unnatural," comparing their effect to that which an Amen would have if it lasted for fifteen minutes and comprised an Allegro, a Largo, an Adagio, fermatas and pauses, an Andante, a Fugue, and finally a coda!

Schlegel does not discuss the length of the cadenza. His two model examples (Figure 45) could certainly have been performed in one breath.

Figure 45. Franz Anton Schlegel, Gründliche Anleitung die Flöte zu spielen nach Quantzens Anweisung (Graz, 1788), Tab. VIII.




Türk is the most conservative of the writers, since he retains the one-breath rule.

> Especially in pieces expressing sadness, cadenzas should not be too long. For the voice or wind instruments a cadenza should really last only the length of the breath of the singer [or wind player]. (P. 311)

Without giving a reason, he allows cadenzas for stringed instruments to be longer.

> For stringed instruments this principle need not be so strictly adhered to. Nevertheless, the enormously long cadenzas that not seldom last for several minutes are still in no way to be excused.

Later, also without explanation, he states that "a double cadenza can be longer than a solo [cadenza]" (p. 320).

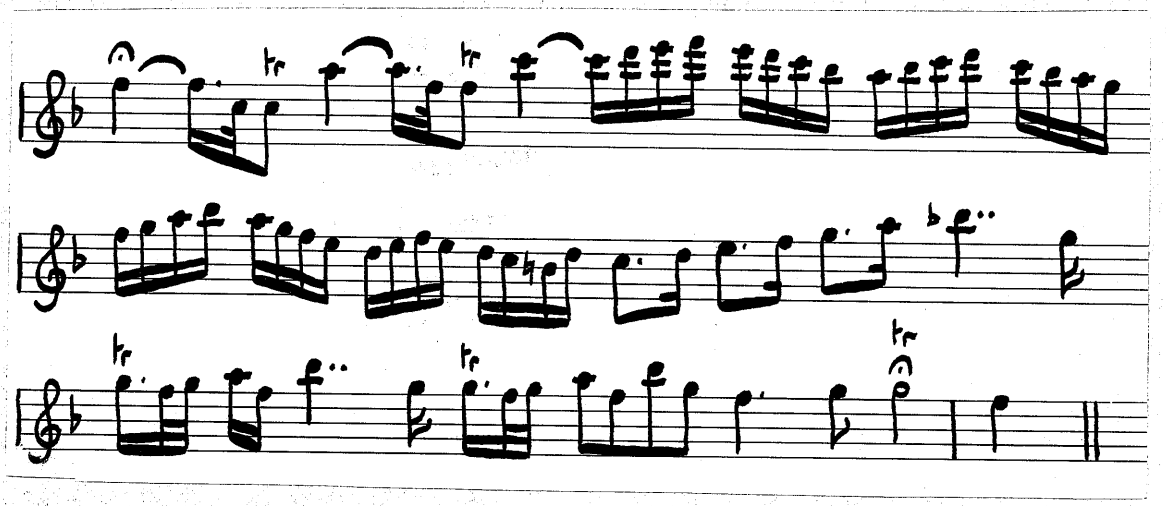
Tromlitz is critical of the taste of contemporaneous audiences

for long cadenzas, referring to the "longwinded foolery . . . that the player . . . must make if he wants to be successful in his playing" (p. 298). He singles out pianists and string players, who

> often make cadenzas as long as the part of the movement that leads up to them, and in this manner come so far away from the musical ideas [of the movement] that at the beginning of the ritornello you have to make an effort to recollect whether it also belongs to this particular movement. Idea is heaped upon idea--or rather, note upon note--not disclosing the slightest feeling of the main music. If the cadenza is only very long, then bravissimo! is called.

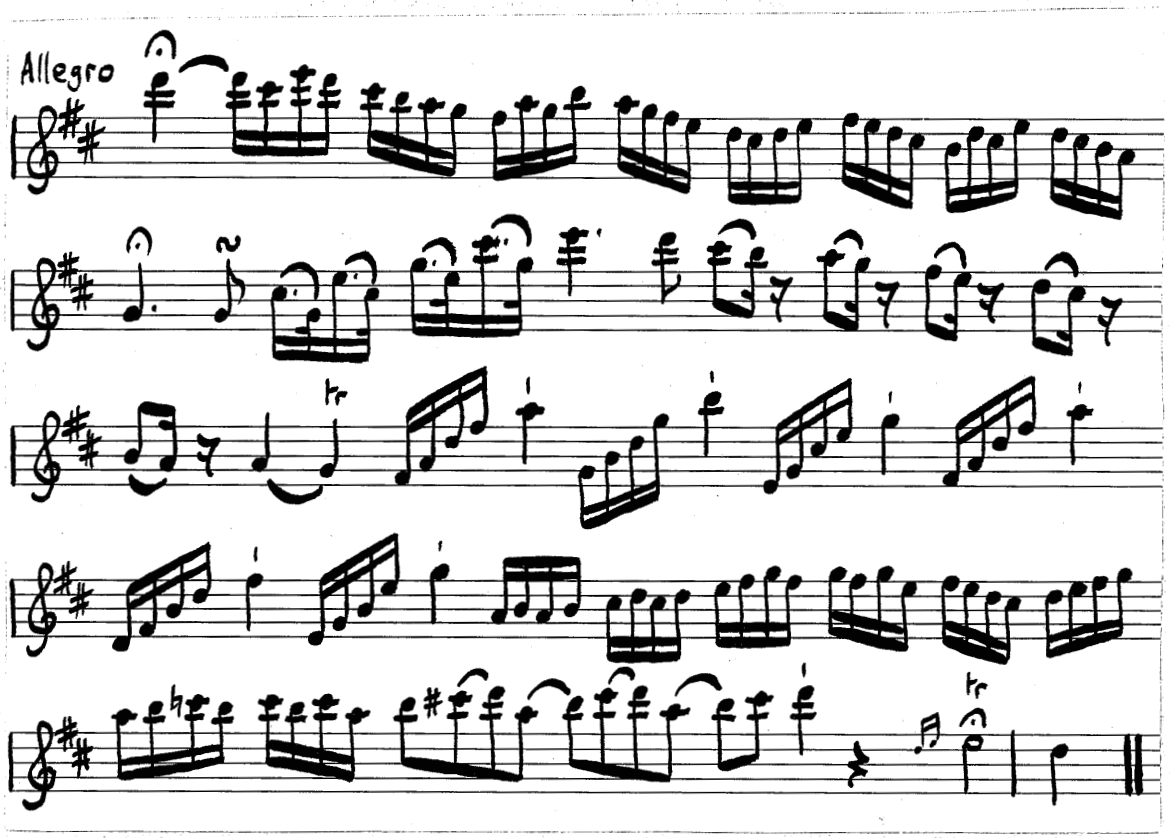
Tromlitz then restates the one-breath rule. "The wind instrumentalist and singer cannot do as they please, but are limited to the length of one breath, because no cadenza should be longer than a breath lasts." He observes that "the reed instrumentalist can make his breath last longer than the flute player, for the flute needs more air and also more is lost." Tromlitz's examples show that he expected a considerable quantity of music to be performed in one breath on the flute (see Figure 46).

Figure 46. Tromlitz, Unterricht, Ex. (n), p. 302.



After establishing the one-breath rule, he concedes that a cadenza could be made longer if suitable opportunities were found for taking breath without losing the coninuity. At the same time, he warns that a cadenza which is too long and contains too many ideas loses its purpose of surprise. His example of a longer cadenza (Figure 47) has the following commentary.

Figure 47. Tromlitz, Unterricht, Ex. (p), pp. 303-04.




> There are plenty of opportunities for taking breath without spoiling the sense of the music. You can breathe in the little [sixteenth-note] rests, snatching a small amount of air at each; again, cut short the quarter-notes with strokes over them which follow, if necessary; and you have another opportunity in the rest before the final trill. (Pp. 303-04)

From this we may deduce that Tromlitz did not expect that a breath would normally be taken in a cadenza before the final trill or after a fermata sign.[15]

It is difficult to tell whether a given cadenza is intended to be performed in one breath. If the player or the audience were not concerned about adherence to the one-breath rule, a cadenza that appeares playable in one breath may not have been thus played. The cadenzas found from the Regensburg court vary greatly in length, from the short ones for clarinet and flute shown in Figures 48 and 49 to the exceedingly long one for basset horn show in Figure 50. Figure 50 clearly shows that cadenzas performed at the court could be considerably longer than one breath. The cadenzas by the oboist of the court, moderate in length, were probably performed in a few breaths.

All the flute cadenzas found are fairly short and were probably performed in from one to three breaths. This agrees well with the directives of the writers after ca. 1760. Too few cadenzas for other woodwind instruments were found to allow any general conclusions to be drawn about their length.

---

15. The length of the pause at a fermata sign is discussed by Türk.
> "In a slow tempo, pause on the note with the fermata sign about as long again as its correct duration. . . . In a fast tempo, this delay would be too short; therefore for a quarter note you could wait about the duration of four [quarter notes]. On long notes with a 𝄐 , you need pause only about as long again as the duration of the note. If the fermata sign stands above a short rest . . . you can pause about three to four quarter notes over the prescribed value--if, that is to say, the tempo is fast: in slow tempos half of that would be enough." (P. 121)

Figure 48. Cadenza for anonymous clarinet concerto in D major (Regensburg, Inc.II.c.1), 1st mvt., Allegro in C.

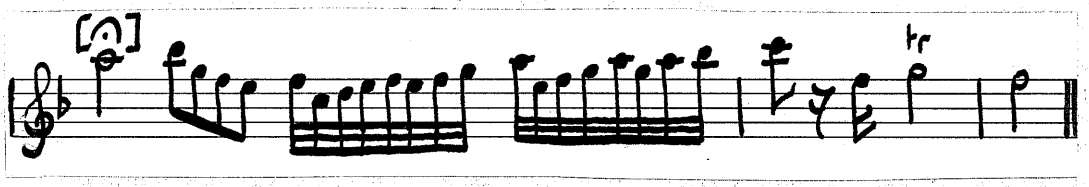


Figure 49. Cadenza for Leopold Hoffmann, Flute concerto in A major (Regensburg, L. Hoffmann 14), 1st mvt., Allegro in C.

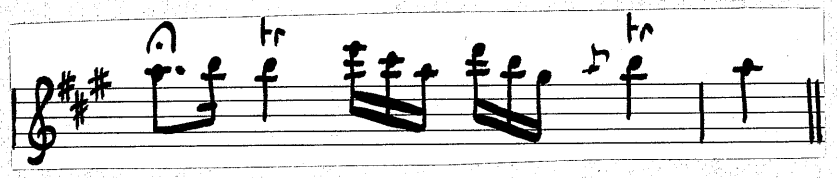


Figure 50. Cadenza for anonymous basset horn concerto in F major (Regensburg, Inc.II.c.9), only mvt., Allegro in C.

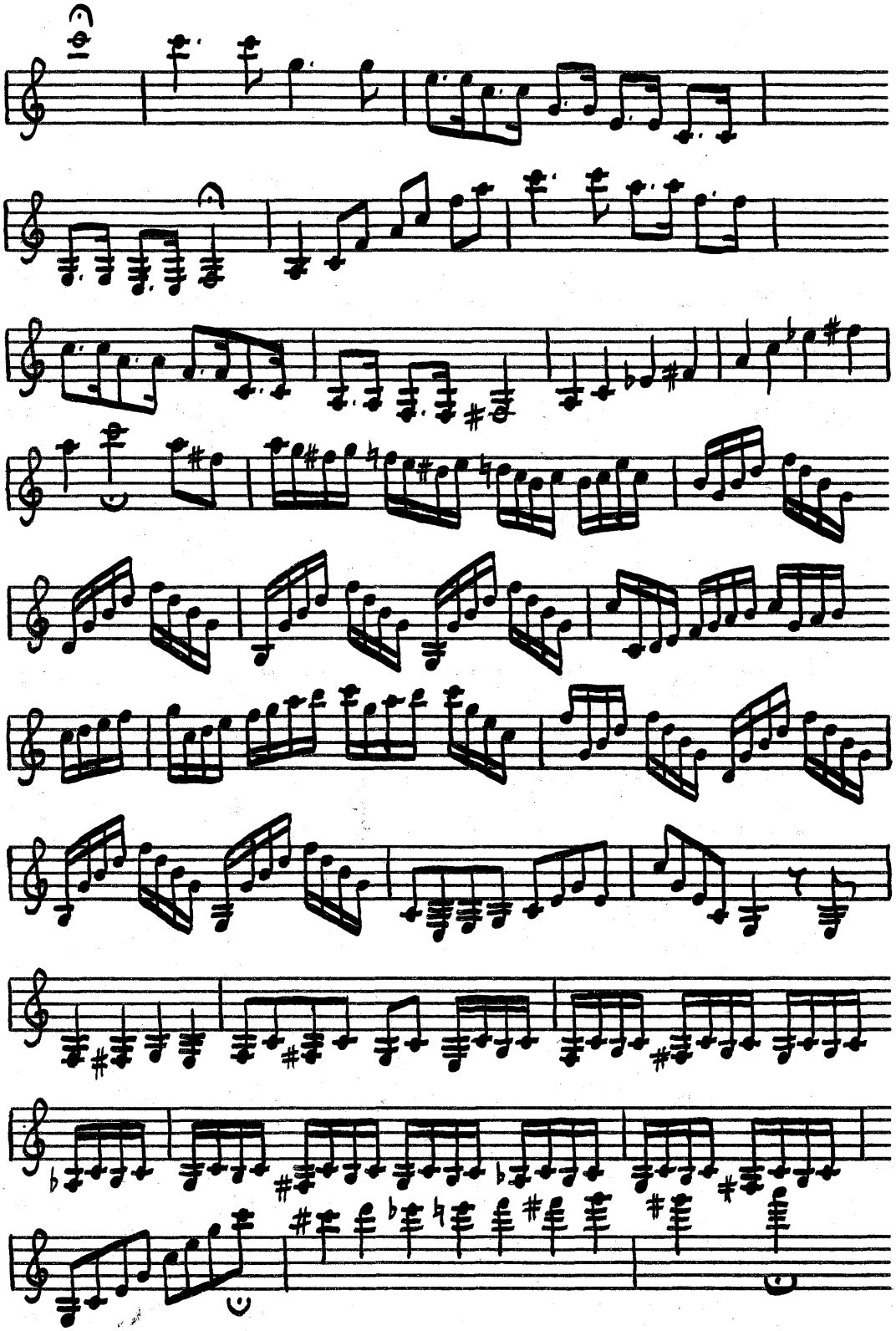
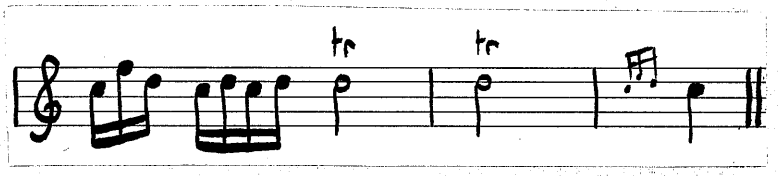


Figure 50 (cont'd.).



In one case, a direct comparison can be made between solo and double cadenzas for the flute. There are extant cadenzas for the slow movements of two solo flute sonatas and two flute duets by Pietro Nardini, written in the same hand. The double cadenzas are about twice as long as the solo cadenzas (see Figure 51). The other double cadenzas found are also longer than the solo cadenzas. Of the eleven cadenzas for first movements, the five in C meter vary from twelve to twenty-nine measures in length with a mean length of twenty-two measures; the six in ¢ meter vary from seven to eighteen measures in length with a mean length of fifteen measures. (The cadenzas for other movements are too few for statistics to be significant.)

## Summary

The major writers on the cadenza (with the exception of Mancini) borrow much of their material on, or their approach to, the cadenza from Quantz and Agricola. Where the later treatise writers agree with Quantz and Agricola, they differ from contemporaneous practice (as evidenced in the cadenzas found). Where they disagree with Quantz and Agricola, the new ideas on the subject correspond to contemporaneous practice.

The purpose of the cadenza, according to Quantz and Agricola, was to surprise as well as to be the culmination of the principal pas-

Figure 51. Cadenzas for Pietro Nardini, (a) Flute sonata in G major (Istituto Nicolo Paganini, Genoa, M.3.23.33), 2nd mvt., Adagio in C; (b) Flute duet in Bb major (Genoa, M.3.23.30), 2nd mvt., Andante in 2/4.

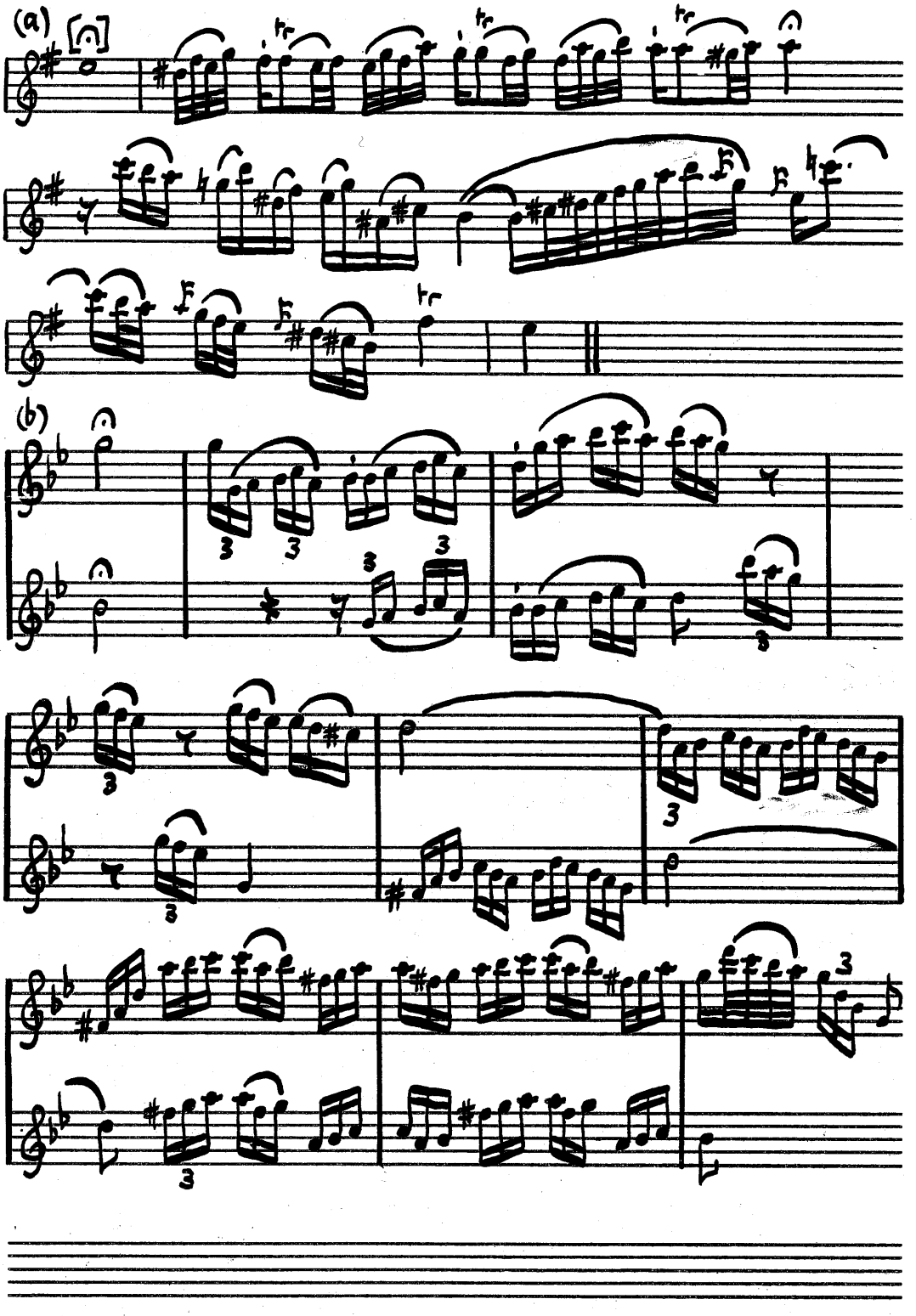
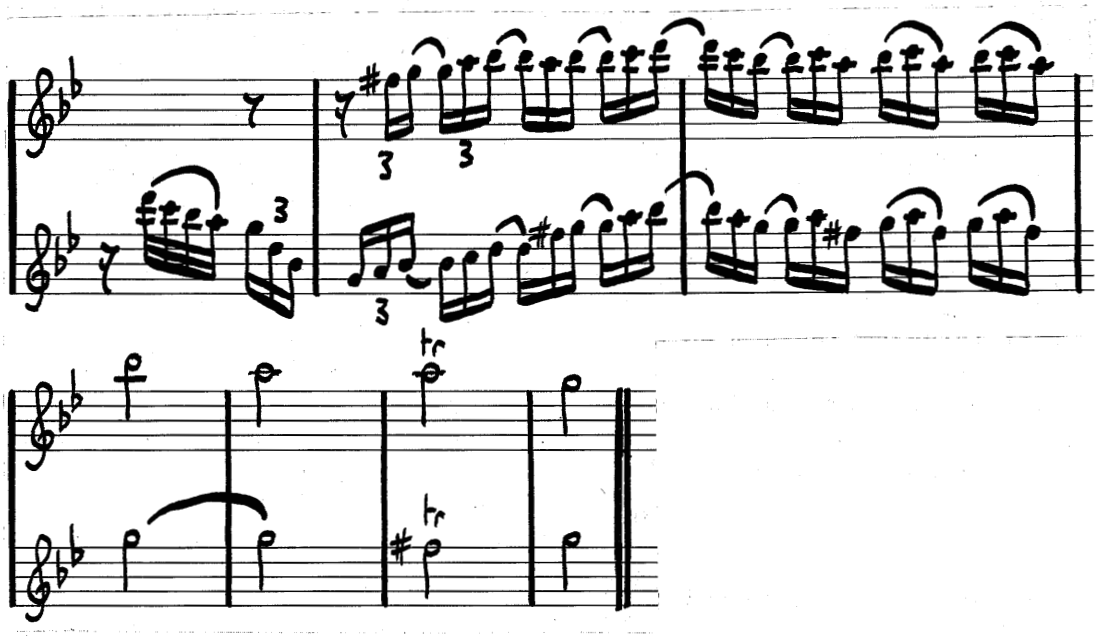

(a)
(b)

Figure 51 (cont'd.).



sion of the movement. Although the later treatise writers also generally pronounce these to be the purposes of the cadenza, they make clear that some of their contemporaries believed the purpose to be the demonstration of great technical accomplishment and endurance.

Some of the later writers still believe that solo cadenzas should be improvised, others that they should be written out in advance. All believe that double cadenzas should not be improvised. The written-out cadenzas found clearly illustrate that cadenzas were not always improvised.

Only one later author tries to relate melodic characteristics to passions as did Quantz and Agricola: others give characteristics only for slow and fast movements. Practice was sometimes different from theory. The later treatise writers still restrict the repeti-

tion of figures; this is borne out in the cadenzas. None of the double cadenzas measures up to the standards of the treatise writers for melodic content, in that imitations and suspensions rarely occur.

Later treatise writers continue to maintain that the cadenza should not employ a single meter with invariable tempo. One writer allows metrical cadenzas if they are based on musical material from the movement. Few of the solo cadenzas found, but almost all of the double cadenzas, are in a regular meter. Many double cadenzas indicate changes of tempo.

Most later writers permit the touching of a wider range of keys than did Quantz and Agricola. The cadenzas of the Regensburg oboist regularly employ this new freedom, but the other cadenzas are more limited.

Although most writers follow Quantz and Agricola in advocating the use of musical material from the movement to ensure that the cadenza express the principal passion of the movement, this practice is used in only a few of the cadenzas found.

If the continuity of the woodwind cadenza is unbroken, the later writers allow the performer to make it a little longer than one breath. The cadenzas examined are indeed a little longer than a single breath would allow.

# Chapter 6

## TWENTIETH-CENTURY CADENZAS FOR EIGHTEENTH-CENTURY WOODWIND MUSIC

From the time of Beethoven onwards, cadenzas for eighteenth-century music were written in the current melodic and harmonic idiom. The cadenza was seen almost as a kind of concert étude, in which the performer demonstrated his technical accomplishment. Nineteenth-century taste apparently found no incongruity in the juxtaposition in a composition and the cadenza for it of contemporaneous and eighteenth-century styles.

Relatively few eighteenth-century woodwind compositions were performed in the nineteenth century. With the twentieth-century revival of interest in the performance of eighteenth-century music came the necessity to provide cadenzas. Little musicological research had been done on the cadenza, and even if there had been such research, the results almost certainly would not have been communicated to the great majority of performers. The only models available were the Romantic-style cadenzas of pianists and string players. These models seem to have had an important influence on the cadenzas woodwind players produced.

Although it is impossible to ascertain the philosopy adopted by the early twentieth-century woodwind players in their cadenza making, the instructions in the slightly later and highly influential flute method by Taffanel and Gaubert may provide a clue.

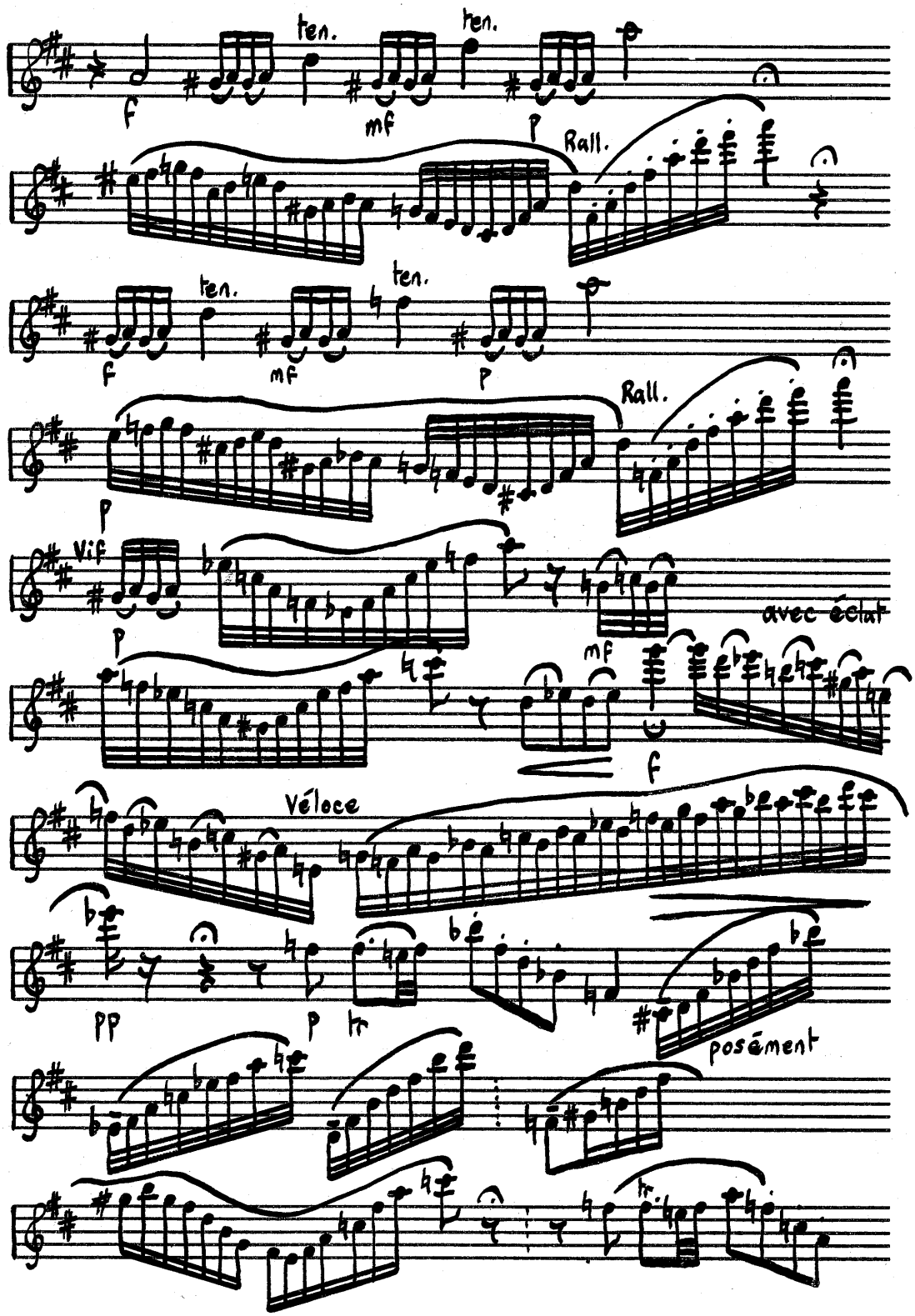
> It is indispensable that the cadenza suggest the harmony of the themes on which it is constructed. Stringed instruments, from this point of view, can make double, triple, and quadruple stops, which not only break the monotony of the unaccompanied music, but also form polyphonic aggregates that characterize the harmony of a theme, even if they do not reproduce it completely.
>
> In order to produce this harmonic impression, the flute player need only use the passages surrounding the themes. He tries to bring out certain modulations setting the themes well into relief against their underlying arpeggios, fiorituras, arabesques, and embellishments of all kinds. To come extent, he will thus create the illusion that the accompaniment has not stopped, but that it is simply reduced to some sparse chords.
>
> Finally, he will try to vary his timbres and to alternate brilliance with charm. In a word, he will strive to create a musical atmosphere that will make the audience overlook the technical dryness of a cadenza.[1]

Taffanel and Gaubert gave directions for disguising the fact that the cadenza is a single, unaccompanied melody line. The means they suggest are those of the nineteenth century, not of the eighteenth, and will necessarily produce cadenzas of some technical difficulty. The kind of cadenza recommended in the above instructions may be seen in the following example (Figure 52), written for Mozart's D major flute concert. This exceedingly long cadenza is based on the main themes of the movement. Although the intermixed florid passagework is supposed to characterize the harmony of these themes, it belongs to nineteenth-century harmonic--and melodic--practice. The passagework also completely alters the passion of the themes. There are many pauses. The standard of technical difficulty involved is much higher than that of the concerto itself. Furthermore, the caden-

---

1. [Paul] Taffanel and [Philippe] Gaubert, Méthode complète de flûte (Paris: Leduc, 1923), p. 179. My translation.

Figure 52. Cadenza for 1st mvt. of Concerto in D major (K. 314) for flute and orchestra by Wolfgang Amadeus Mozart, from [Paul] Taffanel and [Philippe] Gaubert, Méthode complète de flûte (Paris: Leduc, 1923), pp. 179-80.


ten.
ten.
f
mf
p
Rall.
ten.
ten.
f
mf
p
Rall.
p
Vif
p
avec éclat
mf
f
Vélocc
pp
p
tr
posément

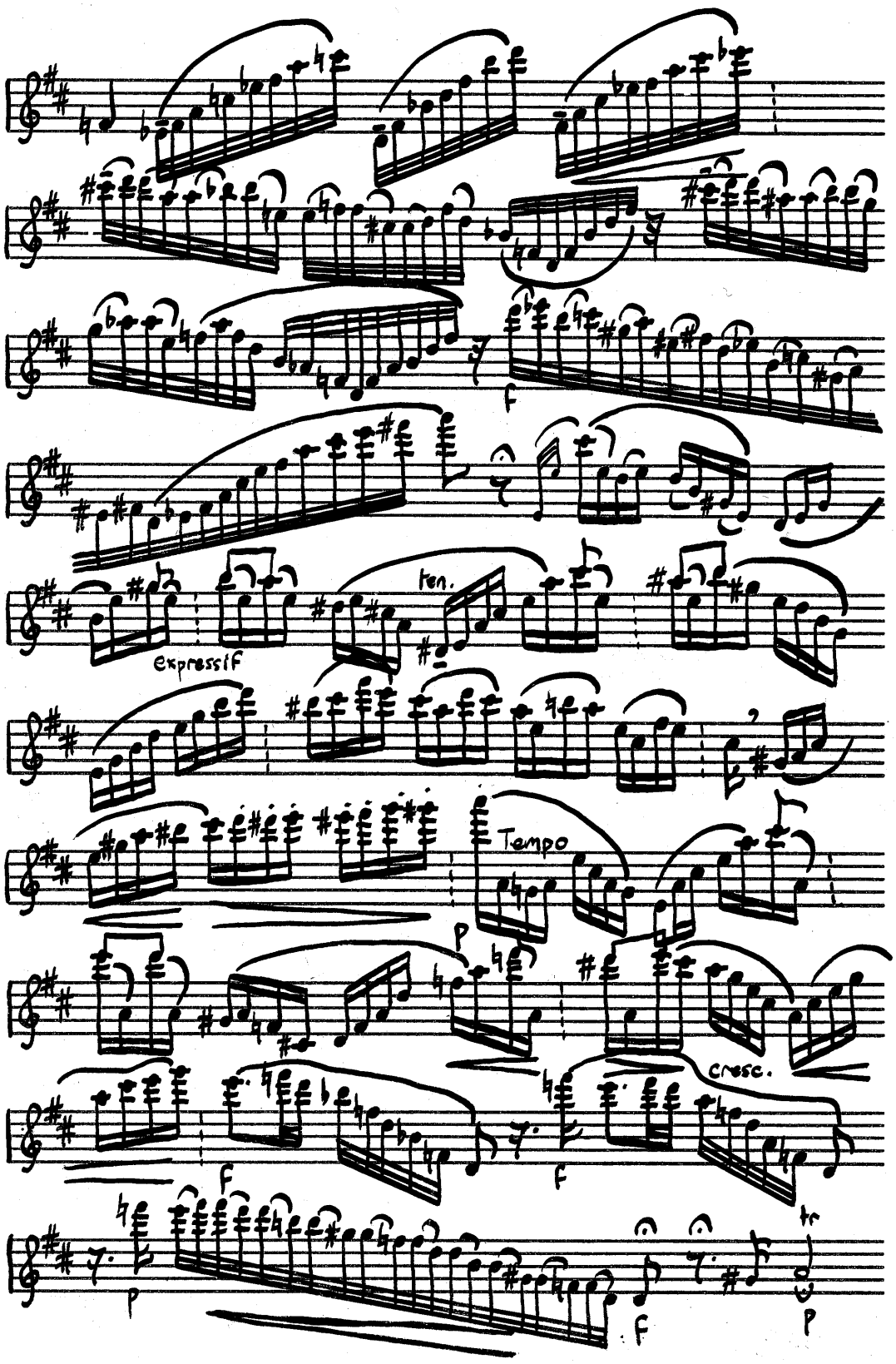
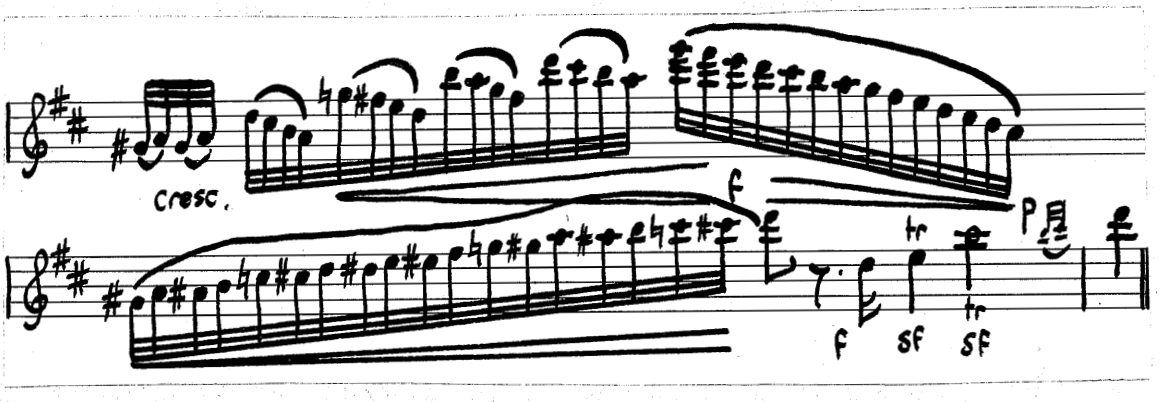

F
ten.
expressif
Tempo
P
cresc.
F
F
P
F
P

Figure 52 (cont'd.)




za employs a greater range than the concerto (cadenza, c'# to a'''; concerto, d' to e''').

The idea that the passagework should suggest the underlying harmonies is perpetuated in a more recent influential flute method, Hans-Peter Schmitz's Flötenlehre.

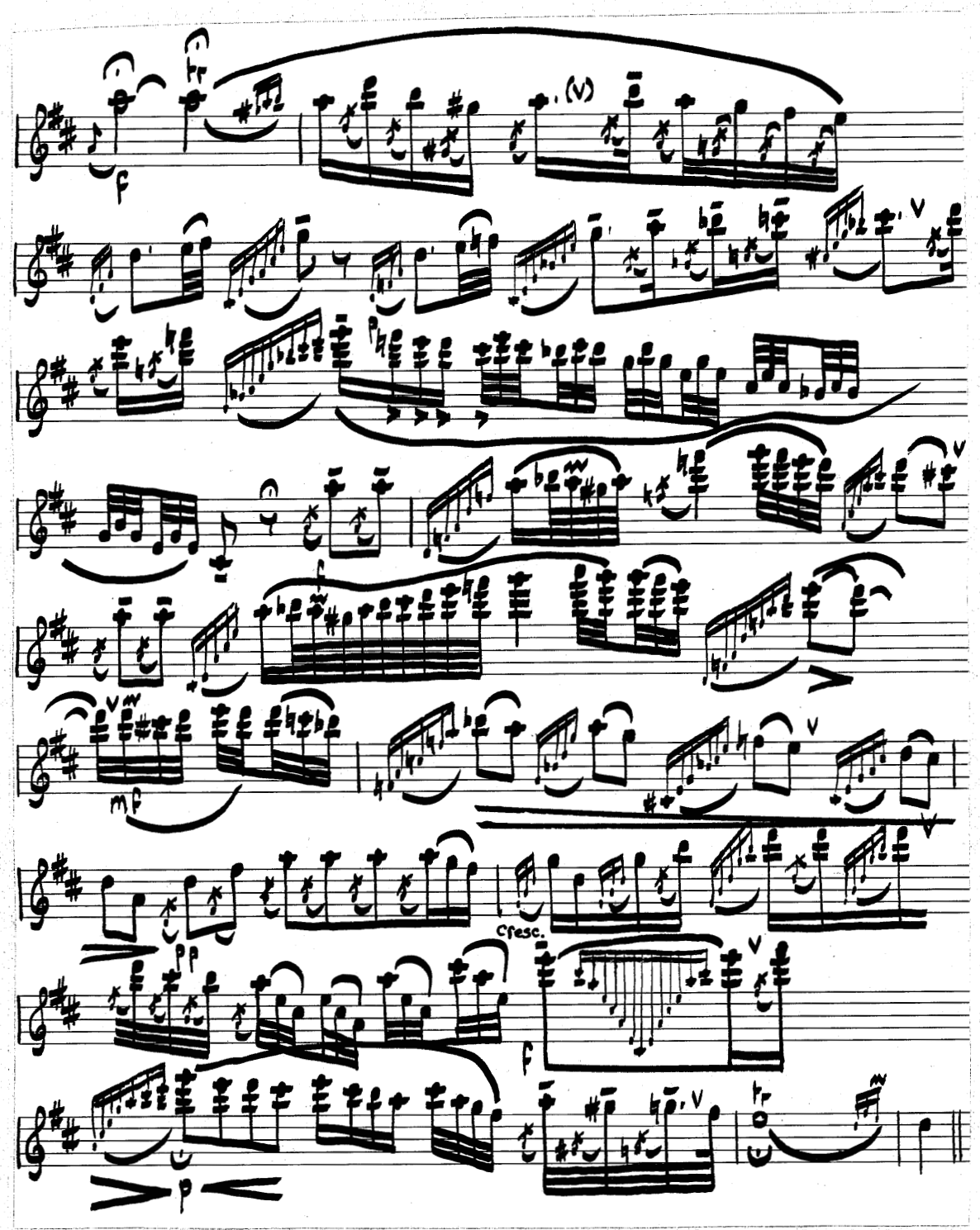
> In order to become acquainted with and master the arpeggio style characteristic of the flute, you should study these cadenzas closely. Primarily, however, they should serve to stimulate each player to write his own cadenzas.[2]

The "arpeggio style" Schmitz has in mind is illustrated in the two cadenzas he provides for the Mozart G major flute concerto (see Figure 53). Many melodic notes are preceded by arpeggio flourishes. Again, the cadenza is exceedingly long (Schmitz provides six breath marks, plus one optional breath mark, plus two rests where further air may be taken). Again, the cadenza employs a greater range than the concerto (cadenza, c'# to a'''; concerto, d' to g''').

---

2. Hans-Peter Schmitz, Flötenlehre (2 vols.; Kassel: Bärenreiter, 1955), Vol. 2, p. 83. My translation.

Figure 53. Cadenza for 2nd mvt. of Concerto in G major (K. 313) for flute and orchestra by Wolfgang Amadeus Mozart, from Hans-Peter Schmitz, Flötenlehre (2 vols.; Kassel: Bärenreiter, 1955), Vol. 2, pp. 82-83.



Immoderate length is a common propety of twentieth-century cadenzas for eighteenth-century woodwind music. For his cadenzas for the Mozart G major flute concerto,[3] Georges Barrère quotes the following performance times: cadenza for the first movement, 2 mins 10 secs; cadenza for the second movement, 1 min 10 secs. Bassoon cadenzas are especially inclined to be long (see Figure 54). This may be because bassoonists, having little solo literature in which to display their accomplishment, use the cadenza to this end. The cadenzas for well-known woodwind concertos that have appeared as separate publications generally seem to be longer than those included in editions of the concertos. No doubt the cadenzas need to be more imposing to justify their separate publication. In recent years, cadenzas have tended to become shorter than their early twentieth-century counterparts. The following example (Figure 55) is of eighteenth-century proportions.

It was mentioned above that nineteenth-century taste apparently did not find inappropriate the juxtaposition in a composition and the cadenza for it of contemporaneous and eighteenth-century styles. Many twentieth-century writers of cadenzas for eighteenth-century woodwind music have also found no incongruity in the employment of nineteenth- or even twentieth-century harmonic, melodic, and rhythmic practices. The cadenzas Jacques Ibert wrote for the Mozart bassoon concerto owe much to his own style of composition, especially rhythmically.[4] But

---

3. Georges Barrère, Cadenzas for the Flute Concerto in G major (K. 313) by Mozart (New York: Galaxy Music Corporation, 1943).

4. Jacques Ibert, Deux cadences pour le 1er concerto pour basson, op. 96 de Mozart (Paris: Leduc, 1937).

Figure 54. J. Walter Guetter, Cadenza for Concerto in Bb for bassoon and orchestra (K. 191) by Wolfgang Amadeus Mozart (Leipzig: Hofmeister, n.d.), 1st mvt., Allegro in C.

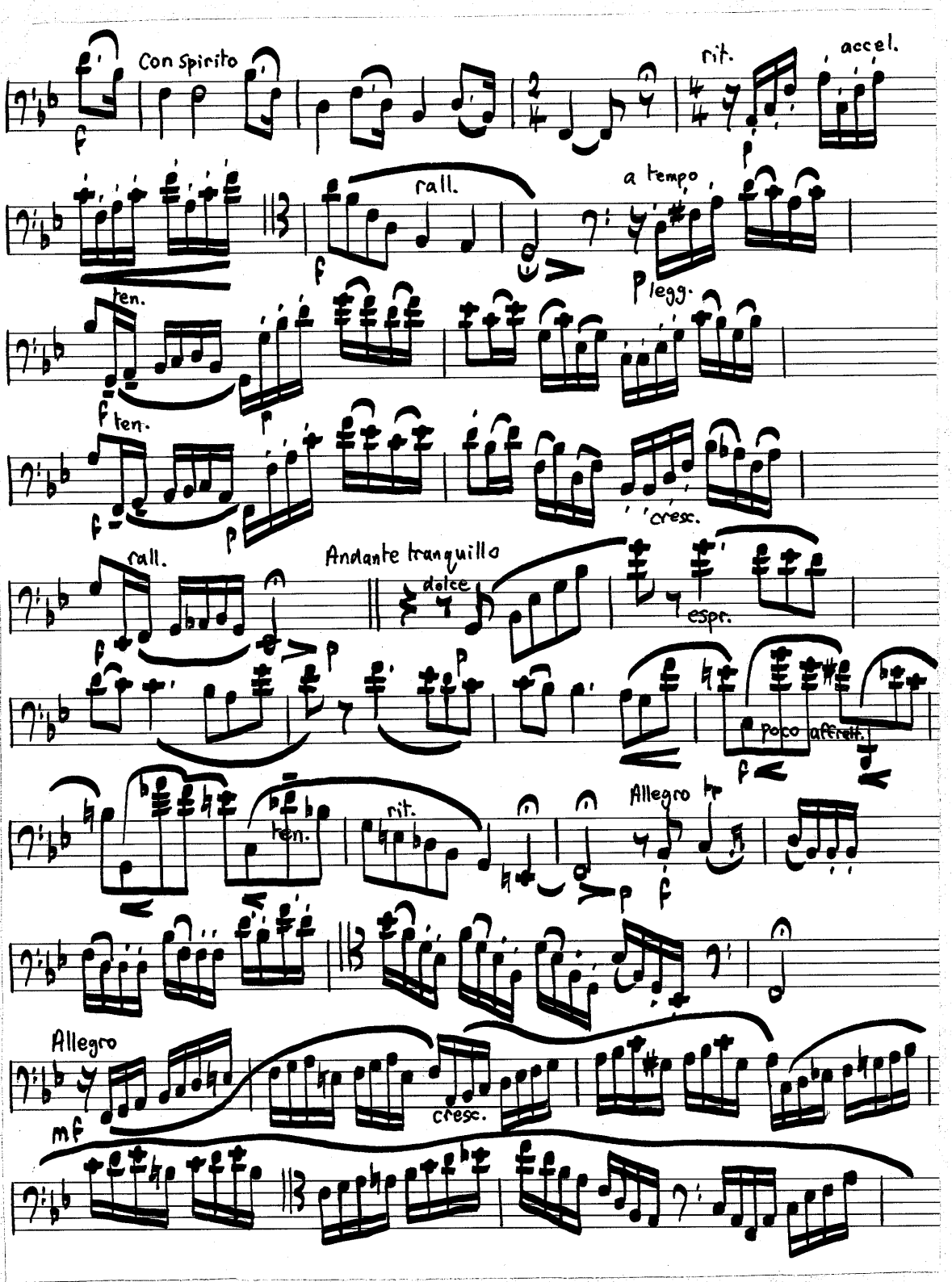


Figure 54 (cont'd.).

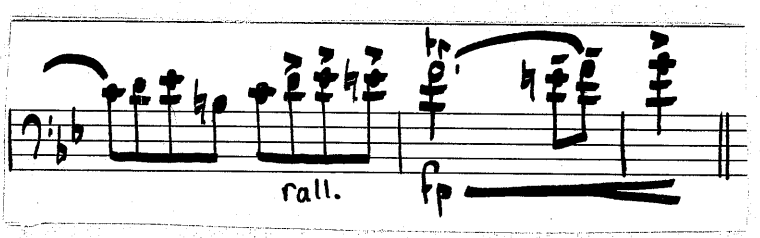
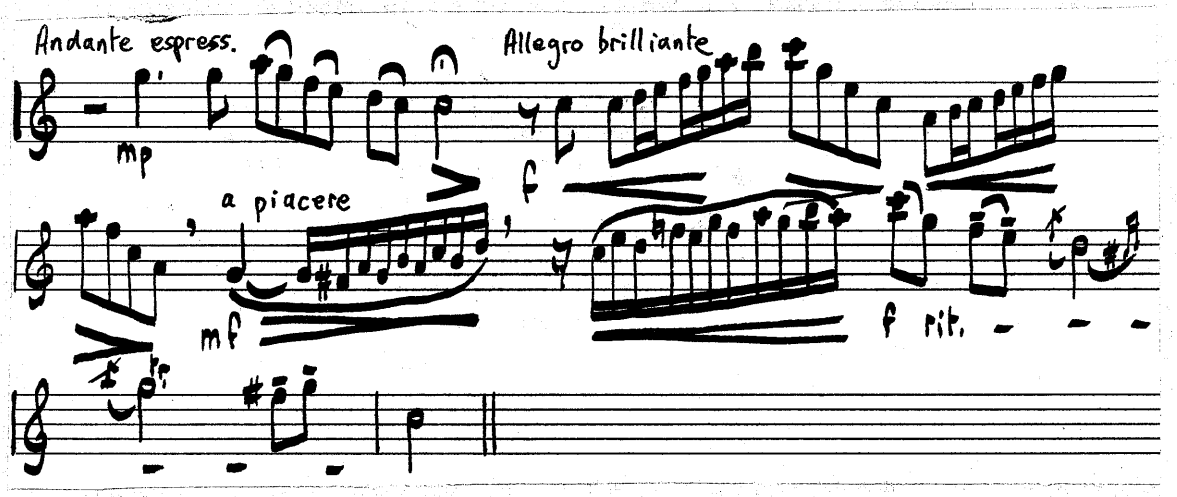



Figure 55. Evelyn Rothwell, Cadenza for Concerto in C major for oboe and strings by Ernst Eichner (London: Oxford University Press, 1951), 1st mvt., Allegro tempo giusto in C.



composers and performers are not the only writers involved in this approach to the cadenza. The flutist and musicologist Hans-Peter Schmitz, whose discussion of the eighteenth-century flute cadenza in his book Querflöte und Querflötenspiel[5] constitutes the only published historical material on the eighteenth-century woodwind cadenza prior to the present study, has not felt obliged to write his own cadenzas in an imitation of eighteenth-century style (see pp. 124-25 above). Raymond Meylan, also a flutist and musicologist, who helped me to find cadenzas for the present study, has published many cadenzas as elaborate as the following (see Figure 56). The ultimate example of the employment of later stylistic traits in a cadenza for an eighteenth-century composition would be a cadenza for, say, the Mozart flute concerto in the style of Berio's Sequenza or an even further "advanced" piece.

---

5. Schmitz, Querflöte und Querflötenspiel, pp. 62-65.

Figure 56. Raymond Meylan, Cadenza for Johann Christian Fischer, Concerto No. 2 for oboe and orchestra (Wiesbaden: Breitkopf & Härtel, 1963), 1st mvt., Allegro in C.

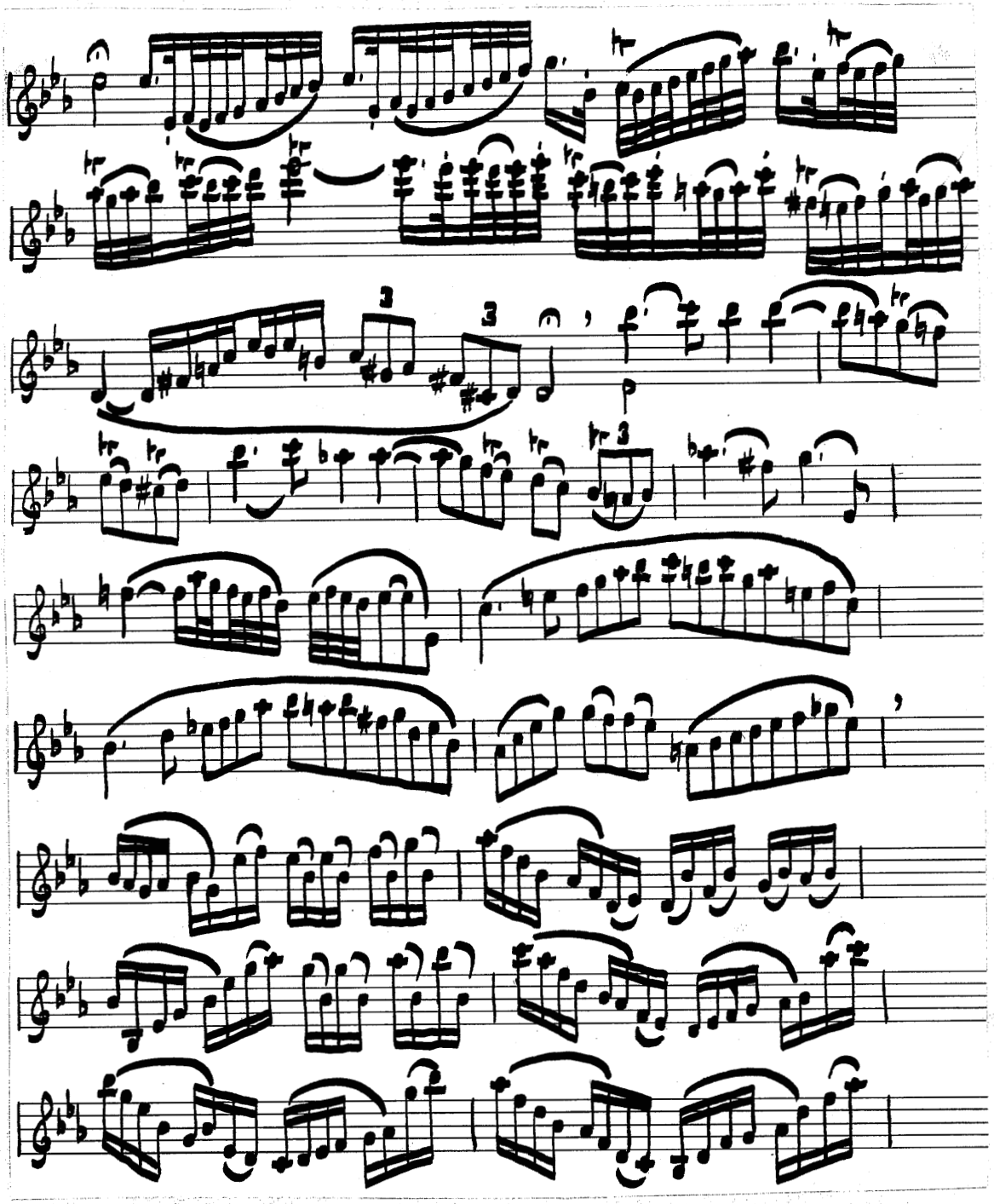
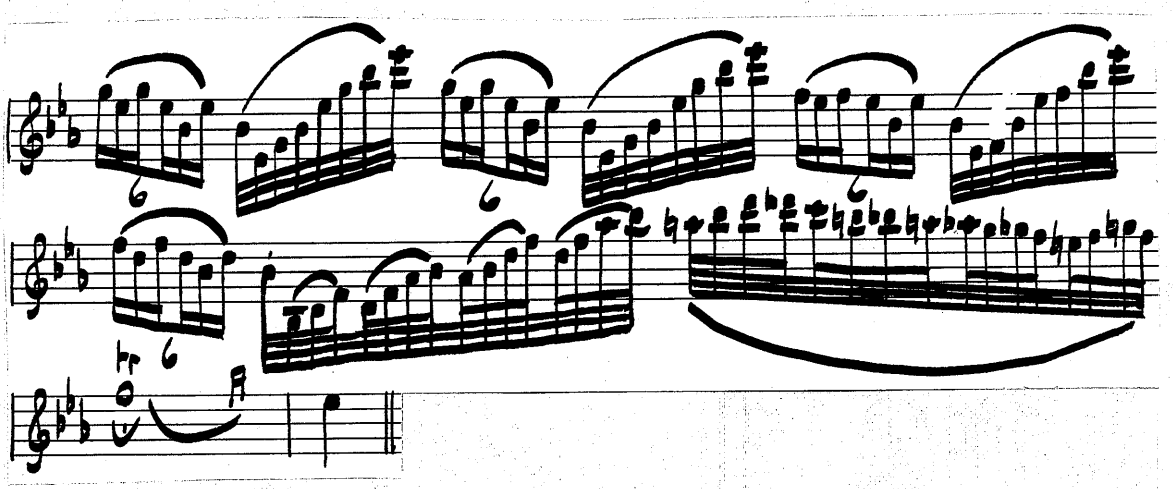


Figure 56 (cont'd.).



# Chapter 7

## CONCLUSIONS

To the eighteenth-century writers, the cadenza was a fantasy, a dream: it was not a formal melody in regular meter. Its purpose was twofold: to surprise, and to be the culmination of the principal passion of the movement. In order to surprise, the cadenza had not to be too long, continuity was essential, variety in the figures and intervals was required, and little repetition was allowed. In order to ensure that the cadenza express the passion of the movement, musical material from that movement could be used. Spontaneity was mandatory: even when the cadenza was not extemporized, it had to sound as though it were. That the cadenzas found are only rarely based on musical material from the movement represents the main difference between theory and practice that emerges from the present study. Although the treatise writers show that some of their contemporaries used the cadenza as a vehicle for the demonstration of great technical accomplishment, only one cadenza was found in which this was obviously the purpose.

Twentieth-century cadenzas for eighteenth-century woodwind compositions are often based on musical material from the movement. They generally modify and add to this material in such a manner, however, that the passion is rarely adhered to, much less brought to any culmination. The cadenzas fail to surprise, except perhaps through technical means; they are too long; and because of the use of too many

pauses, they lack continuity. Invariably not improvised, they can, nevertheless, sound spontaneous in the hands of a good performer.

Türk invokes the "laws of unity, which--as is well known--must be adhered to in all works of art" (see p. 94 above) to restrict the tonal digression of a cadenza to the keys employed in the composition itself. Artistic unity could also be invoked to criticize the use in some twentieth-century cadenzas of harmonies, melodic figures, rhythms, and range never found in eighteenth-century woodwind music.

That the eighteenth-century and twentieth-century concepts of the cadenza are different is evident. The question is: should we, and can we, return to the eighteenth-century concept? My own belief is that we should try to follow the original intention as closely as possible in the performance of any music, "early" or otherwise. Performances of music from the first half of the eighteenth century that attempt to recover the original mode of performance are now commonplace. When more attention has been drawn to the necessity of performing music from the second half of the eighteenth century in such a manner, "authentic" performances of this music also should become frequent. We can make a start with the cadenza.

I can see two main obstacles to the re-education of the modern woodwind performer. First, the usual kind of twentieth-century cadenza has retained a certain popularity because it is idiomatic for the twentieth-century instrument, and because it affords the performer a chance to display his technique. Second, performers and listeners alike have come to expect a cadenza of some length, especially for a

concerto by a major composer such as Mozart. Paul Henry Lang sees still another obstacle. In a recent discussion of the cadenza, Lang says that "our musical imagination, no matter how well schooled in historical lore, is not capable of functioning along eighteenth-century lines."[1] He therefore suggests "an intelligent compromise between past practice and our prevailing musical instincts." I disagree with him: I believe that the modern woodwind performer, particularly now that contemporary music requires greater performer participation, can be trained to invent cadenzas along eighteenth-century lines. Many performers have developed a feeling for the addition of ornamentation in eighteenth-century music; some have even learned to improvise such ornamentation. There is no reason why the same musical faculties cannot be brought to bear on the cadenza.[2]

---

1. Paul Henry Lang, "Editorial," Musical Quarterly LVIII/1 (January, 1972), p. 120.

2. Professor Betty Bang has taught a course based on the material of the present study to flute students at The University of Iowa with some success.

# BIBLIOGRAPHY

## Books and Articles


Agricola, Johann Friedrich. Anleitung zur Singkunst. Aus dem Italiänischen des Herrn Peter Franz Tosi, Mitglieds der philharmonischen Akademie; mit Erläuterungen und Zusätzen. Berlin, 1757. Facsimile ed. Erwin R. Jacobi. Celle: Moeck, 1966.

Allgemeine deutsche Bibliothek (Kiel), CX (1792), p. 111.

Badura-Skoda, Eva and Paul. Interpreting Mozart on the Keyboard. Transl. Leo Black. London: Barrie & Rockliff, 1962.

Baines, Anthony. Woodwind Instruments and their History. 3rd edn. London: Faber & Faber; New York: Norton, 1967.

Beale, John. A Complete Guide to the Art of Playing the German Flute. 3rd edn. London, ca. 1821.

Blume, Friedrich, ed. Die Musik in Geschichte und Gegenwart. 14 vols. to date. Kassel: Bärenreiter, 1949- .

Boyden, David D. The History of Violin Playing from its Origins to 1761. London & New York: Oxford University Press, 1965.

Burney, Charles. The Present State of Music in Germany, the Netherlands, and the United Provinces. 2 vols. London, 1773.

Corrette, Michel. L'Art de se perfectionner dans le violin. Paris, ca. 1783.

_____. Le maître de clavecin pour l'accompagnement: méthode théorique et pratique. Paris, 1753.

Corri, Domenico. The Singers Preceptor or Corri's Treatise on Vocal Music. 2 vols. London, 1811 . Facsimile ed. Edward Foreman as Part 1 of The Porpora Tradition. Champaign, Illinois: Pro Musica Press, 1968.

Danneley, J.F. An Encyclopaedia, or Dictionary of Music. London, 1825.

Dauscher, Andreas. Kleines Handbuch der Musiklehre und vorzüglich der Querflöte. Kempten, 1801.

Delusse, Charles. L'Art de la flûte traversière. Paris, ca. 1761.

Devienne, François. Méthode pour la flûte, par F. Devienne. Français et allemand. Offenbach, ca. 1805.

_____. Nouvelle méthode théorique et pratique pour la flûte. Paris, ca. 1792.

Dittersdorf, Karl Ditters von. Lebensbeschreibung. Seinem Sohne in die Feder diktiert. Ed. Karl Spazier. Leipzig: Breitkopf & Härtel, [1801]. Modern edn. ed. Norbert Miller. Munich: Kösel, 1967.

Duckles, Vincent and Minnie Elmer. Thematic Catalog of a Manuscript Collection of Eighteenth-Century Italian Instrumental Music in the University of California, Berkeley Music Library. Berkeley & Los Angeles: University of California Press, 1963.

Ganassi, Sylvestro. Fontegara. Venice, 1535. Modern edn. ed. Hildemarie Peter. Transl. Dorothy Swainson. Berlin-Lichterfelde: Lienau, 1959.

Hiller, Johann Adam. Anweisung zum musikalisch-zierlichen Gesange. Leipzig, 1780.

_____. Sechs italiänische Arien verschiedene Componisten mit das Art, sie zu singen und zu verändern. . . . Leipzig, 1778.

Humiston, Robert Groff. A Study of the Oboe Concertos of Alessandro Besozzi and Johann Christian Fischer with a Thematic Index of 201 Eighteenth-Century Oboe Concertos Available in Manuscript or Eighteenth-Century Editions. Ph.D. dissertation, University of Iowa, 1968.

Knödt, Heinrich. "Zur Entwicklungsgeschichte der Kadenzen im Instrumental-Konzert." Sammelbände der Internationalen Musikgesellschaft XV (1913-14), pp. 375-419.

Kolneder, Walter. Antonio Vivaldi: His Life and Work. Transl. Bill Hopkins. London: Faber & Faber; Berkeley & Los Angeles: University of California Press, 1971.

Kratochvíl, Jiří. Preface to Koželuch. Konzert Es Dur pro klarinet. Vol. XIV of Musica Viva Historica. Prague: Státní Hudební Vydavatelství, 1964.

Landon, H.C. Robbins. Liner notes to Franz Joseph Haydn. Trumpet concerto in Eb major and Harpsichord concerto in D major, perf. George Eskdale, trumpet, and Erna Heiller, harpsichord, with the Vienna State Opera Orchestra, cond. Franz Litschauer. Vanguard: VRS 454.

Lang, Paul Henry. "Editorial." Musical Quarterly LVIII/1 (January, 1972), pp. 117-27.

Lenneberg, Hans. "Johann Mattheson on Affect and Rhetoric in Music." Journal of Music Theory II/1 (1958), pp. 47-84, and II/2, pp. 193-226.

Lorenzoni, Dr. Antonio. Saggio per ben sonare il flautotraverso. Vicenza, 1779.

Mancini, Giambattista. Pensieri, e riflessioni pratiche sopra il canto figurato. Vienna, 1774. 3rd [i.e. 2nd] edn. Milan, 1777. English translation of both edns., Practical Reflections on Figured Singing, by Edward Foreman. Champaign, Illinois: Pro Musica Press, 1967.

Mersmann, Hans. "Beiträge zur Aufführungspraxis der vorklassischen Kammermusik in Deutschland." Archiv für Musikwissenschaft II (1920), pp. 99-143.

Mettenleiter, Dominicus. Aus der musikalischen Vergangenheit bayrischer Städte. Musikgeschichte der Stadt Regensburg. Regensburg: Bössenecker, 1866.

Mozart, Leopold. Versuch einer gründlicher Violinschule. Augspurg, 1756. English translation, A Treatise on the Fundamental Principles of Violin Playing, by Editha Knocker. London & New York: Oxford University Press, 1948.

Nicholson, Charles. Nicholson's Complete Preceptor for the German Flute. London, ca. 1816.

Petri, Johann Samuel. Anleitung zur praktischen Musik. 2nd edn. Leipzig, 1782.

Quantz, Johann Joachim. Versuch einer Anweisung die Flöte traversiere zu spielen. Berlin, 1752. English translation, On Playing the Flute, by Edward R. Reilly. London: Faber & Faber; New York: Free Press, 1966. Facsimile of 3rd German (1789) edn. ed. Hans-Peter Schmitz. Kassel: Bärenreiter, 1953.

Reilly, Edward R. Quantz and his Versuch: Three Studies. Vol. V of American Musicological Society Studies and Documents. New York: American Musicological Society in collaboration with Galaxy Music Corporation, 1971.

R[ibock], J.J.R. "Ueber Musik, an Flötenliebhaber insonderheit." Magazin der Musik (Hamburg), ed. Carl Friedrich Cramer, I (1783), pp. 727-29.

Rousseau, Jean-Jacques. Dictionnaire de musique. Paris, 1768.

Sadie, Stanley. "Cadenzas--good, bad and different." The Times (London), 16 August 1968, p. 9.

Schering, Arnold. Geschichte des Instrumentalkonzerts bis auf die Gegenwart. 2nd edn. Leipzig: Breitkopf & Härtel, 1927.

_____. Introduction to Instrumentalkonzerte deutscher Meister. Vol. XXIX/XXX of Denkmäler deutscher Tonkunst. Leipzig: Breitkopf & Härtel, 1907.

Schlegel, Franz Anton. Gründliche Anleitung die Flöte zu spielen nach Quantzens Anweisung. Graz, 1788.

Schmitz, Hans-Peter. Flötenlehre. 2 vols. Kassel: Bärenreiter, 1955.

_____. Die Kunst der Verzierung im 18. Jahrhundert. Kassel: Bärenreiter, 1955.

_____. Querflöte und Querflötenspiel in Deutschland während des Barockzeitalters. Kassel: Bärenreiter, 1952.

Stoltie, James M. A Symphonie Concertante Type: The Concerto for Mixed Woodwind Ensemble in the Classic Period. . . . 2 vols. Ph.D. dissertation, University of Iowa, 1962.

Storch, Laila. Preface to Joseph Fiala. Oboe concerto in D major. [London]: Boosey & Hawkes, 1969.

Taffanel, [Paul] and [Philippe] Gaubert. Méthode complète de flûte. Paris: Leduc, 1923.

Tartini, Giuseppe. Regole per arrivare a saper ben suonar il violino, ca. 1752-56. French translation, Traité des agrémens de la musique, by P. Denis. Paris, 1771. Modern edn. ed. Erwin R. Jacobi, with English translation by Cuthbert Girdlestone, and facsimile of pp. 4-43 of Italian text. Celle: Moeck, 1961.

Tosi, Pier Francesco. Opinioni de' cantori antichi, e moderni; o sieno osservazioni sopra il canto figurato. Bologna, 1723. Facsimile ed. Erwin R. Jacobi. Celle: Moeck, 1966. English translation, Observations on the Florid Song, by Johann Ernst Galliard. London, 1742. Facsimile of 2nd (1743) edn. London: William Reeves, 1926.

Tromlitz, Johann George [sic]. Ausführlicher und gründlicher Unterricht die Flöte zu spielen. Leipzig, 1791.

Türk, Daniel Gottlob. Klavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende. Leipzig & Halle, 1789. Facsimile ed. Erwin R. Jacobi. Kassel: Bärenreiter, 1962.

Twittenhoff, Wilhelm. Die musiktheoretischen Schriften Joseph Riepels (1709-1782) als Beispiel einer anschaulichen Musiklehre. Vol. II of Beiträge zur Musikforschung. Halle & Berlin: Waisenhaus, 1935.

Veinus, Abraham. The Concerto. Garden City, N.Y.: Doubleday, Doran and Company, 1944.

Vester, Frans. Flute Repertoire Catalogue. London: Musica Rara, 1967.

Warner, Thomas E. An Annotated Bibliography of Woodwind Instruction Books, 1600-1830. Vol. XI of Detroit Studies in Music Bibliography. Detroit: Information Coordinators, Inc., 1967.

## Music

Bach, Carl Philipp Emanuel. Cadenzen von C.P.E. Bach, Wq 120. Brussels Conservatoire, littera V, No. 5871.

_____. Concerto in G major for flute, strings, and basso continuo, Wq 169. Ed. David Lasocki. London: Musica Rara, 1972.

_____. Sonata in G major for flute and basso continuo, Wq 123.

Barrère, Georges. Cadenzas for the Flute Concerto in G major (K. 313) by Mozart. New York: Galaxy Music Corporation, 1943.

Blavet, Michel. Concerto in A minor for flute, strings, and basso continuo. Landesbibliothek, Karlsruhe, M.K. 49.

Cadenza for Gerosa. Flute concerto in D major. Karlsruhe, M.K. 163. 3rd mvt., Largo in 3/4, version B.

Cadenza for Franz Anton Rosetti. Bassoon concertino in Eb major. Regensburg, Rosetti 22/II. 1st mvt., Allegro molto comodo in C.

Cadenzas for Giuseppe Bonno. Flute concerto in G major. Karlsruhe, M.K. 62. 1st mvt., Allegro in C and 2nd mvt., Adagio in C, version B.

Drouet, Louis. 18 Preludes and 6 Cadenzas in the Most Familiar Keys for the Flute. London, 1829.

Ibert, Jacques. Deux cadences pour le 1$^{er}$ concerto pour basson, op. 96 de Mozart. Paris: Leduc, 1937.

Leclair, Jean-Marie. Concerto in C major for violin (or flute or oboe) and orchestra, Opus 7 No. 3. Paris, ca. 1737.

Platti, Giovanni. Sonatas in A major, Opus 3 No. 4 and in G major, Opus 3 No. 6 for flute and basso continuo. Nürnberg, ca. 1743.

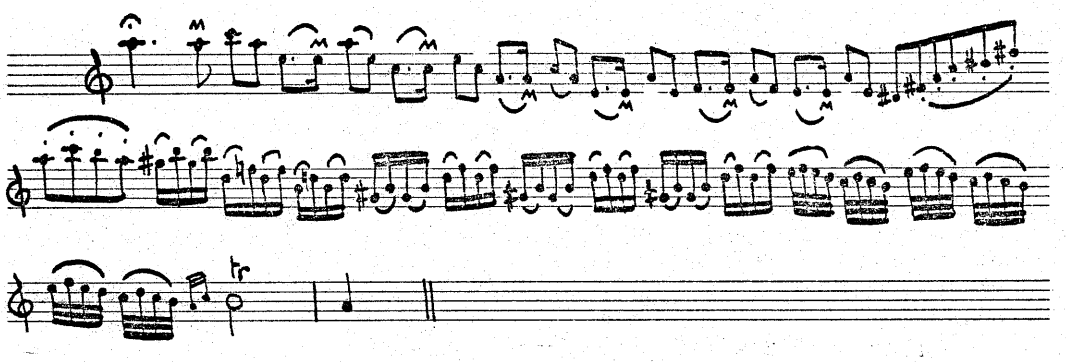
# APPENDIX A

## A COLLECTION OF EIGHTEENTH-CENTURY WOODWIND CADENZAS

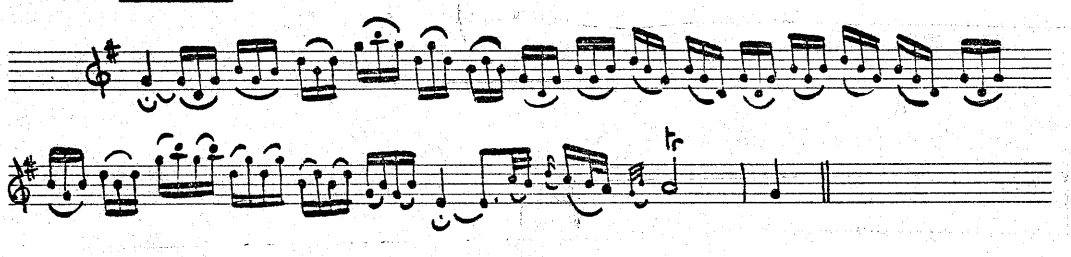
This collection consists of all the eighteenth-century woodwind cadenzas found during the course of this study. The cadenzas have not been edited, except that the following modern practices were employed: a fermata sign was added in parentheses above the initial note of the cadenza where lacking; the symbol for the cadential trill at the end of the cadenza was standardized to "tr"; a single bar-line was added after the cadential trill and a double bar-line after the following note (the first note of the orchestral ritornello).

## Solo Cadenzas for Regensburg Oboe Concertos

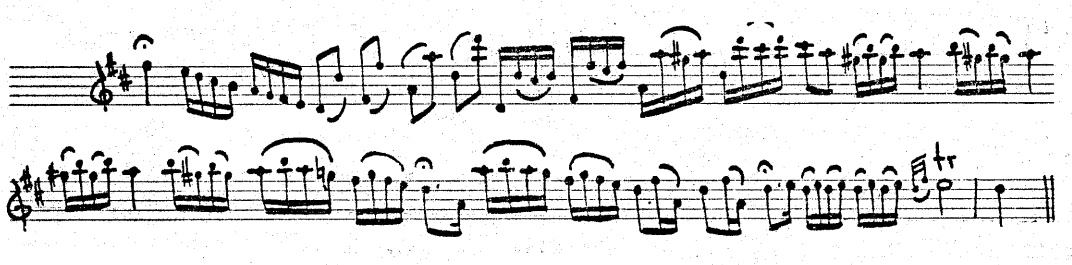
Anonymous oboe concerto in C major.
Regensburg, Inc.IIa,4.
2nd mvt., Andante moderato in C.



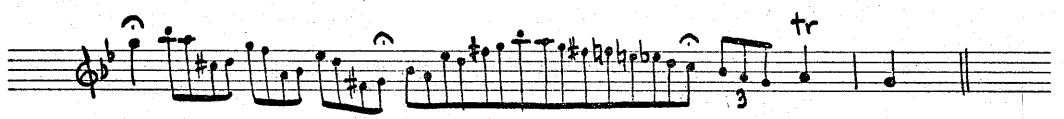
Anonymous oboe concerto in G minor (probably by Franz Anton Rosetti--see Humiston, op. cit., p. 124).
Regensburg, Inc.IIa, 5.
1st mvt., Allegro in C.



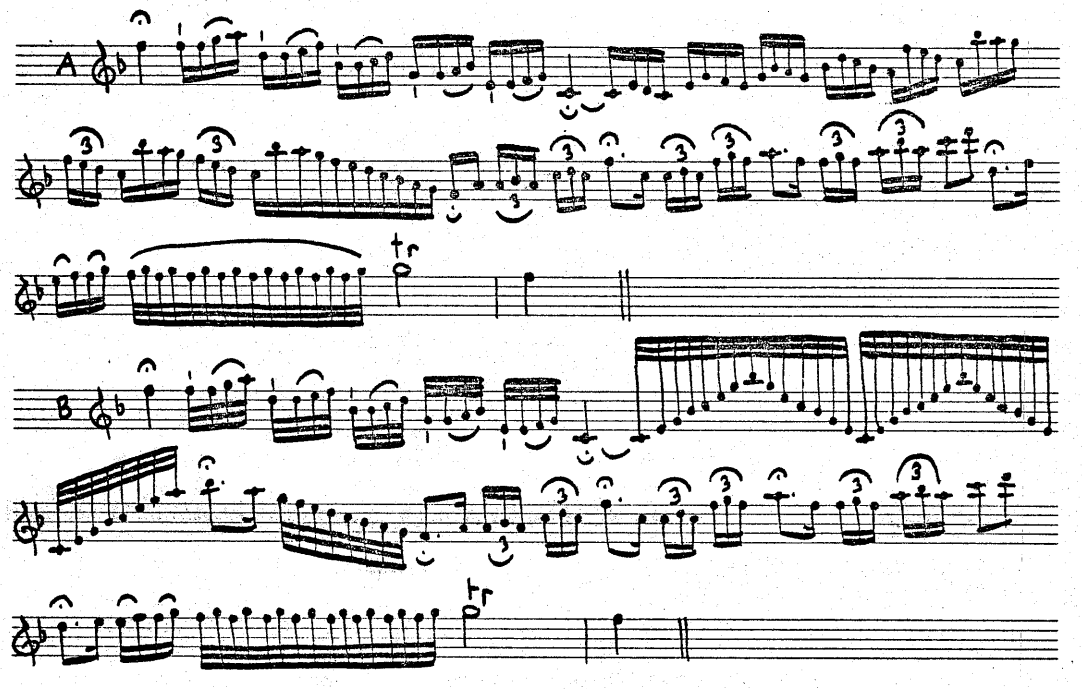
2nd mvt., Andante quasi Adagio in 3/4.



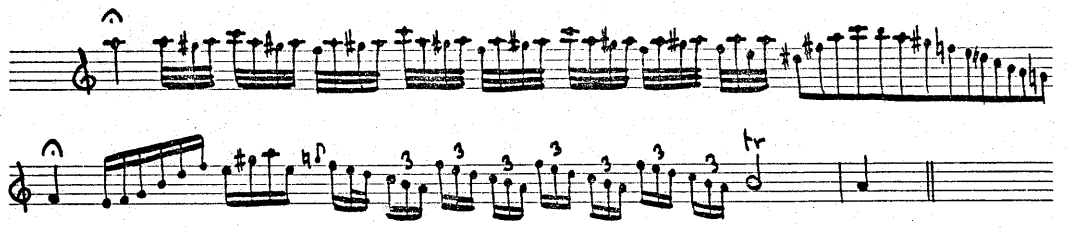
Anonymous oboe concerto in Bb major.
Regensburg, Inc.IIa,12.
2nd mvt., Adagio in 3/8.



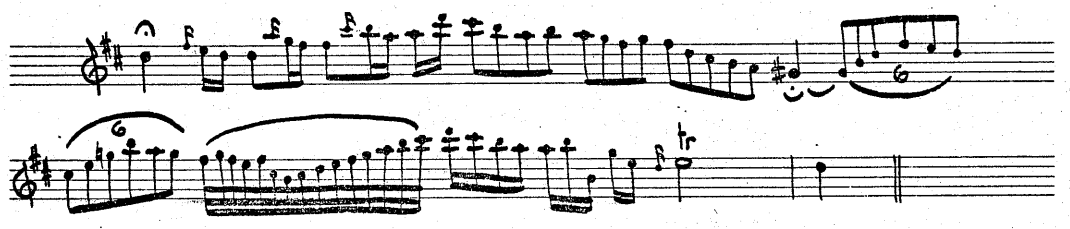
Alessandro Besozzi. Oboe concerto in F major.
Regensburg, Besozzi 1.
1st mvt., Allegro in C.
Versions A and B.



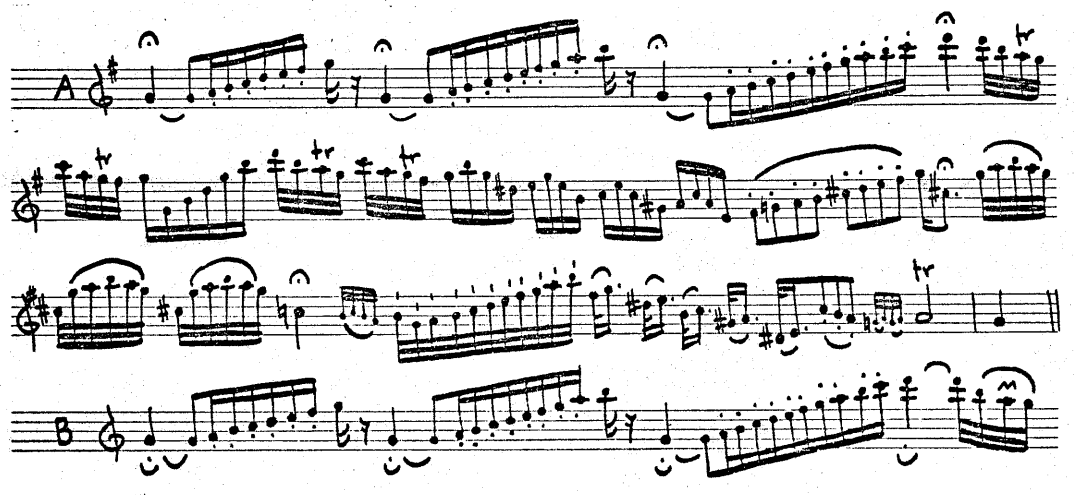
2nd mvt., Andante in C.
Version B (version A illegible).

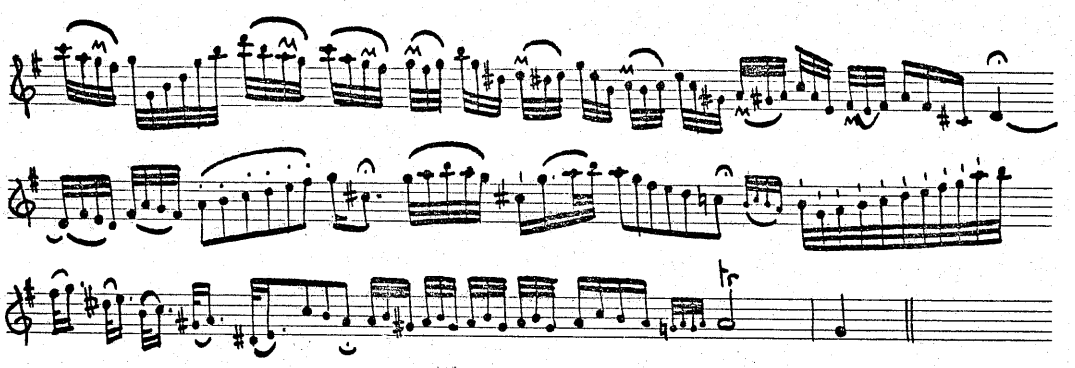


Alessandro Besozzi. Oboe concerto in D major.
Regensburg, Besozzi 3.
1st mvt., Allegro in 2/4.

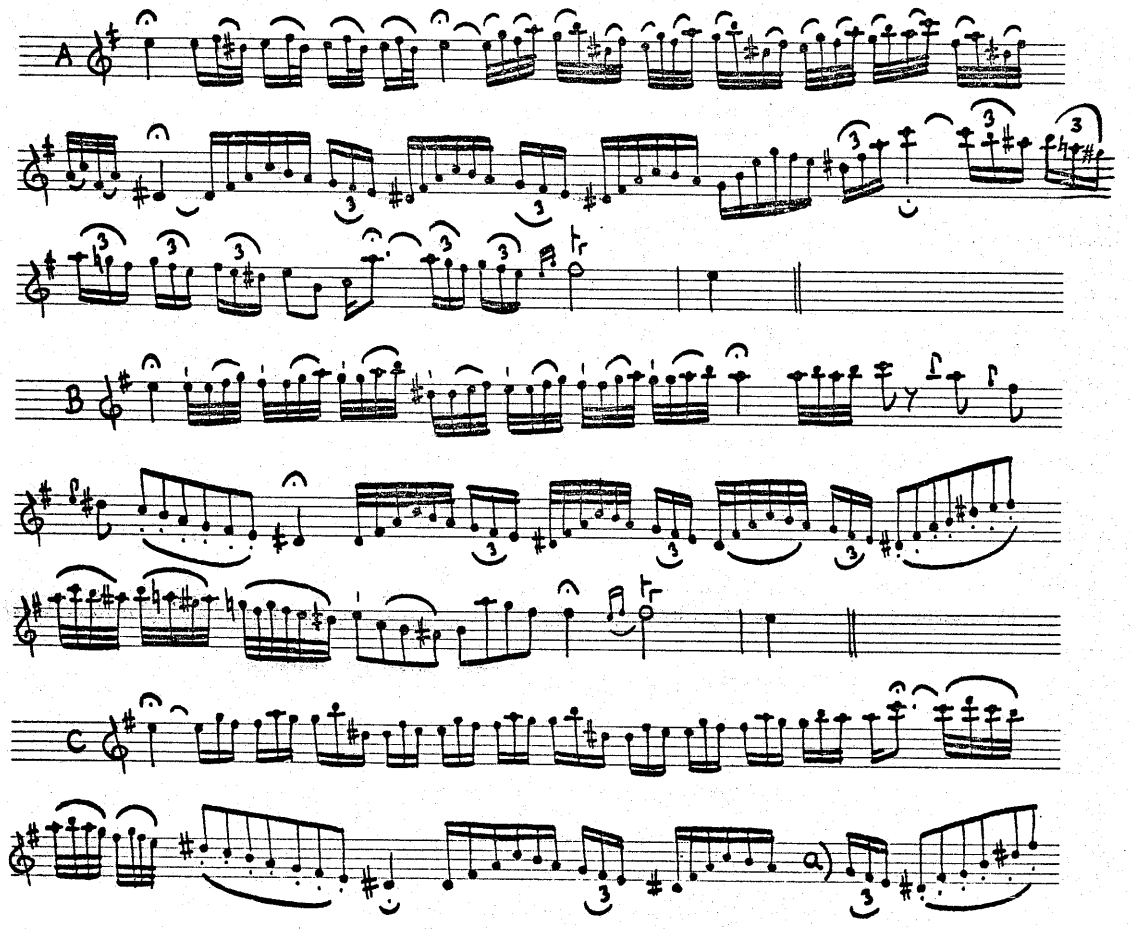


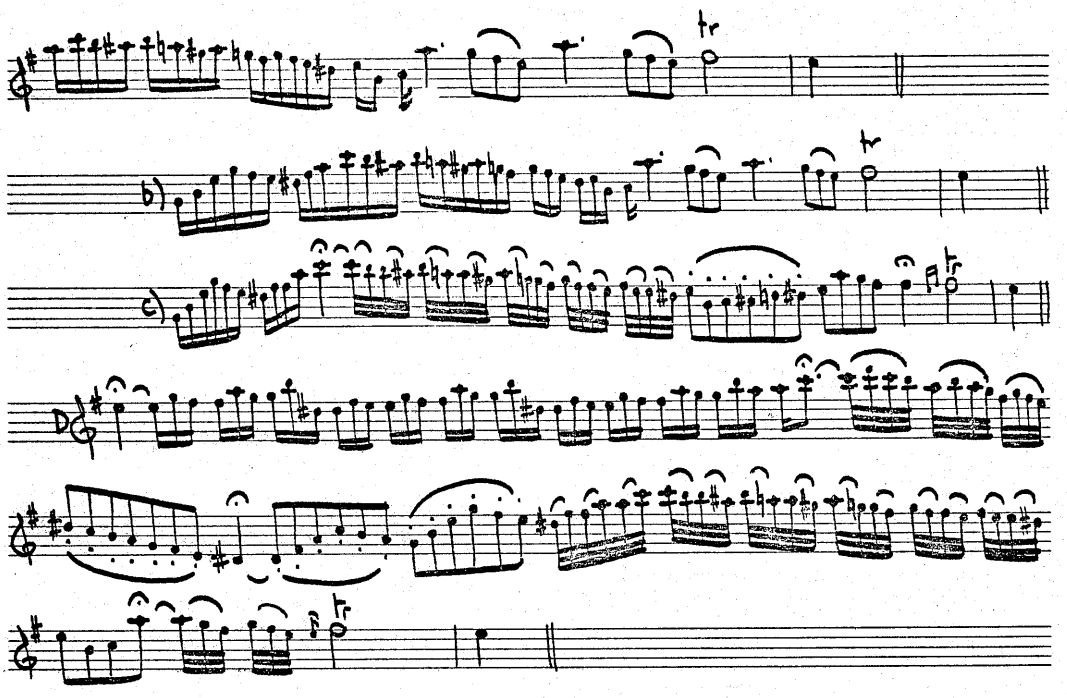
Alessandro Besozzi. Oboe concerto in G major.
Regensburg, Besozzi 5.
1st mvt., Allegro in C.
Versions A and B.



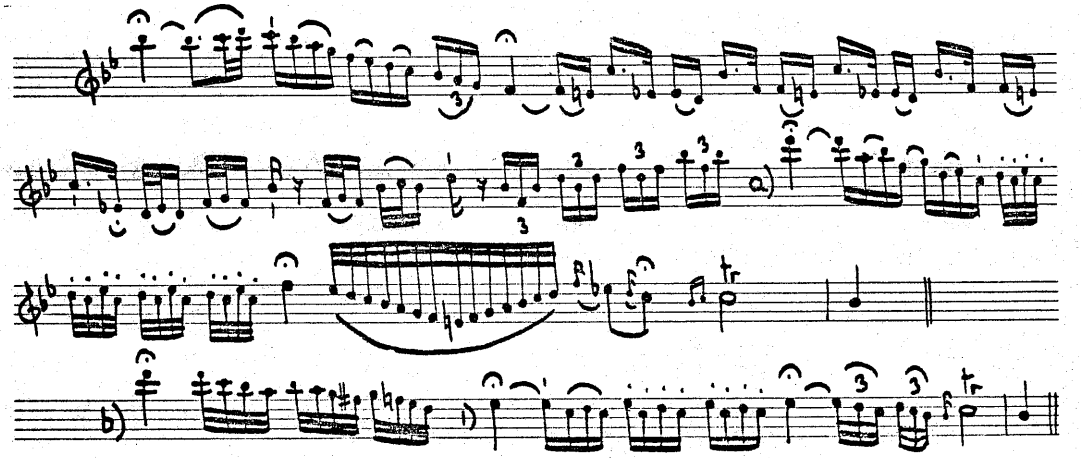


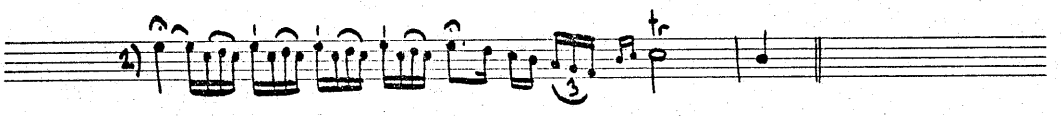
2nd mvt., Andante in C.
Versions A, B, C (with two alternative endings), and D.



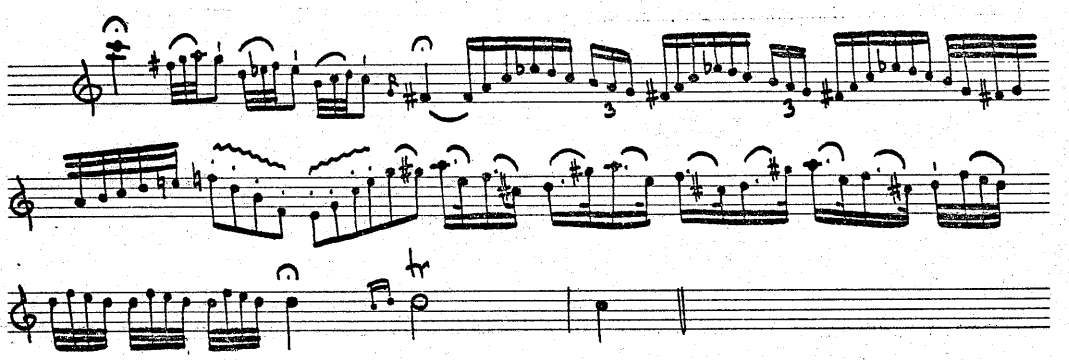


Francesco Saverio Cherzelli. Oboe concerto in Bb major.
Regensburg, Cherzelli 2.
Version A (with two alternative endings).
3rd mvt., Allegro in 2/4.

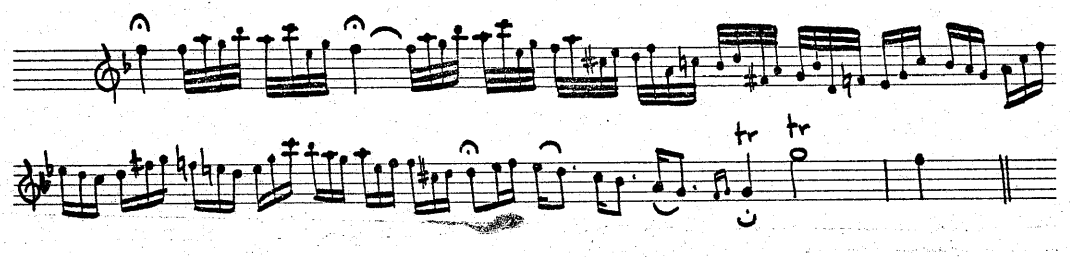




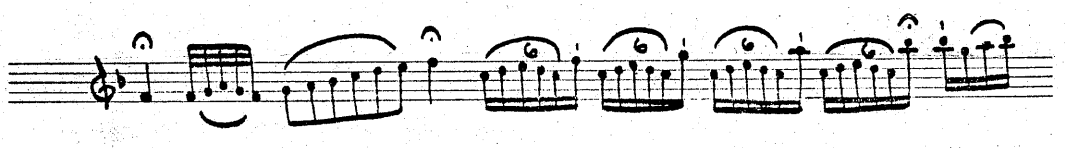
Karl Ditters von Dittersdorf. Oboe concerto in C major.
Regensburg, Dittersd 29.
1st mvt., Allegro in C.

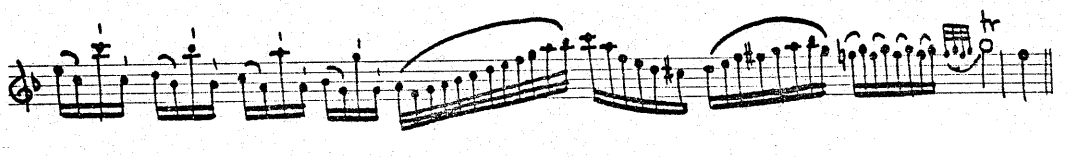


2nd mvt., Largo in C.

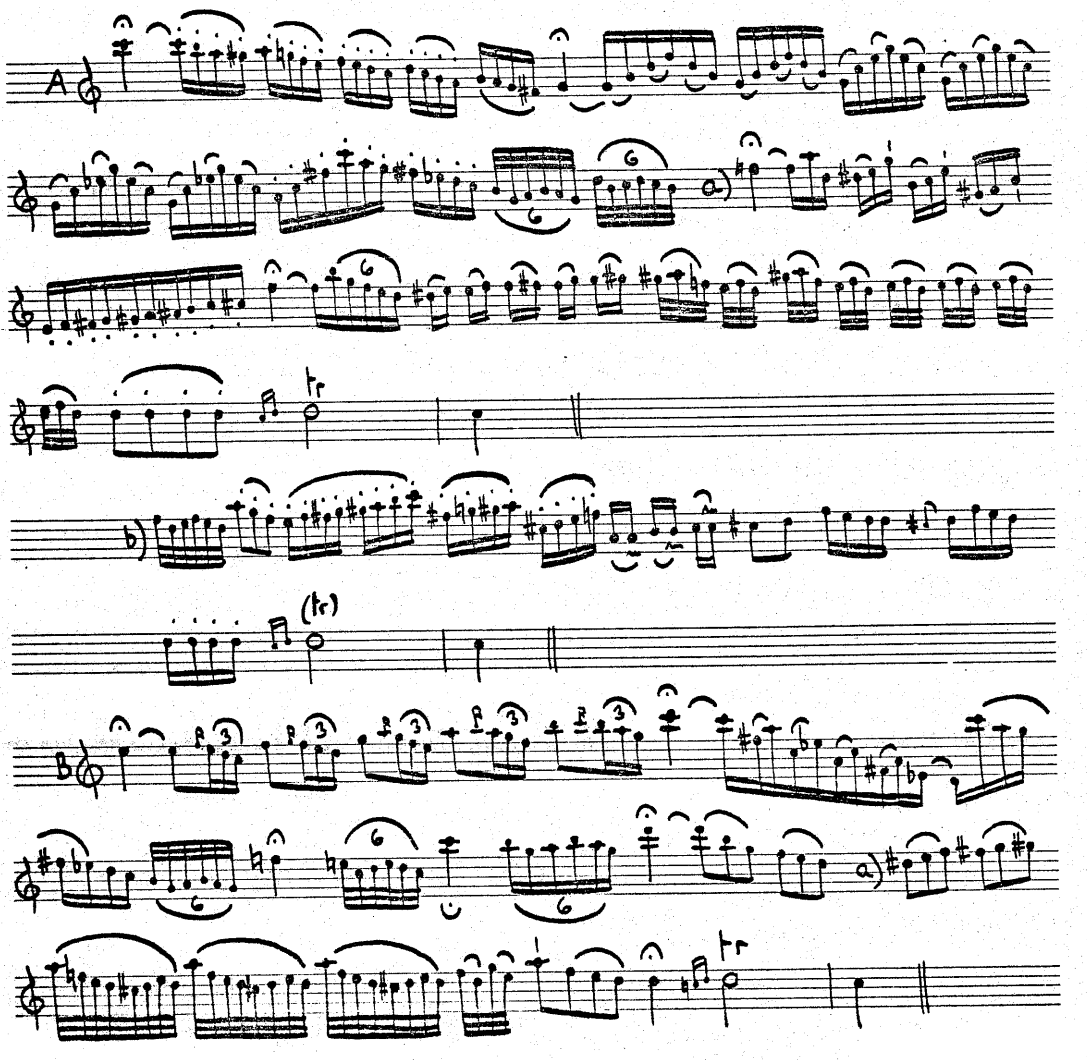


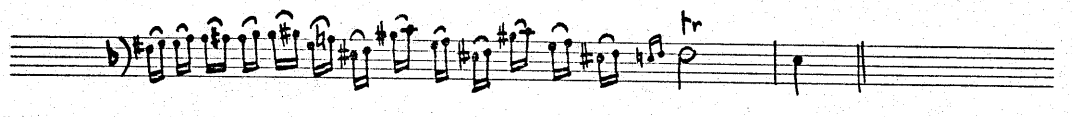
Karl Ditters von Dittersdorf. Oboe concerto in C major.
Regensburg, Dittersd 31.
2nd mvt., Largo in 3/4.



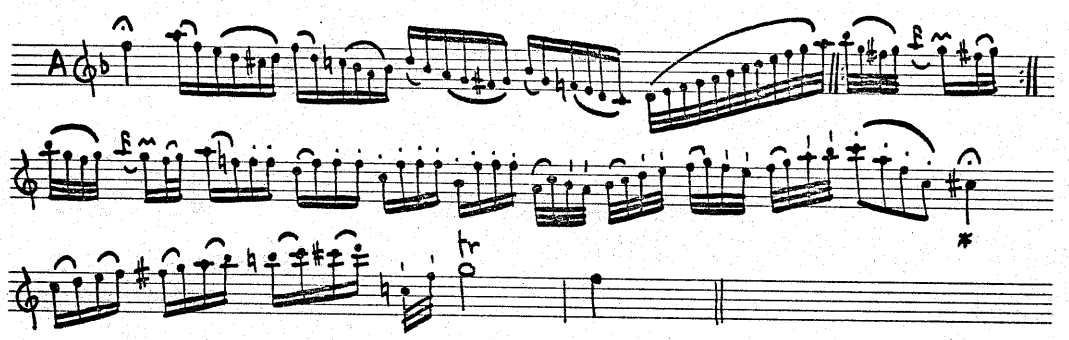


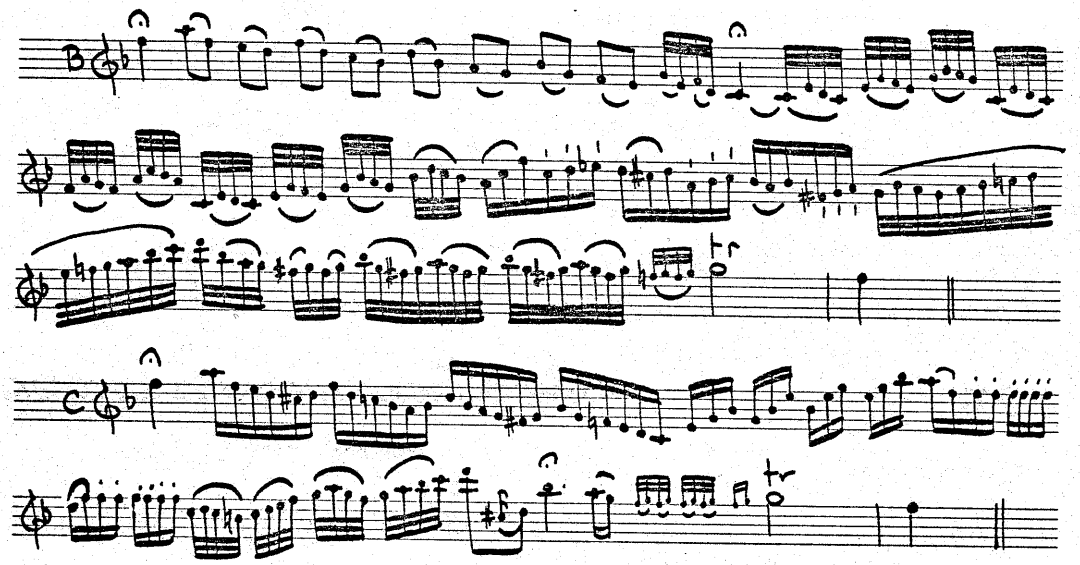
Karl Ditters von Dittersdorf. Oboe concerto in C major.
Regensburg, Dittersd 32.
1st mvt., Allegro molto in 3/4.
Version A (with alt. ending) and version B (with alt. ending).



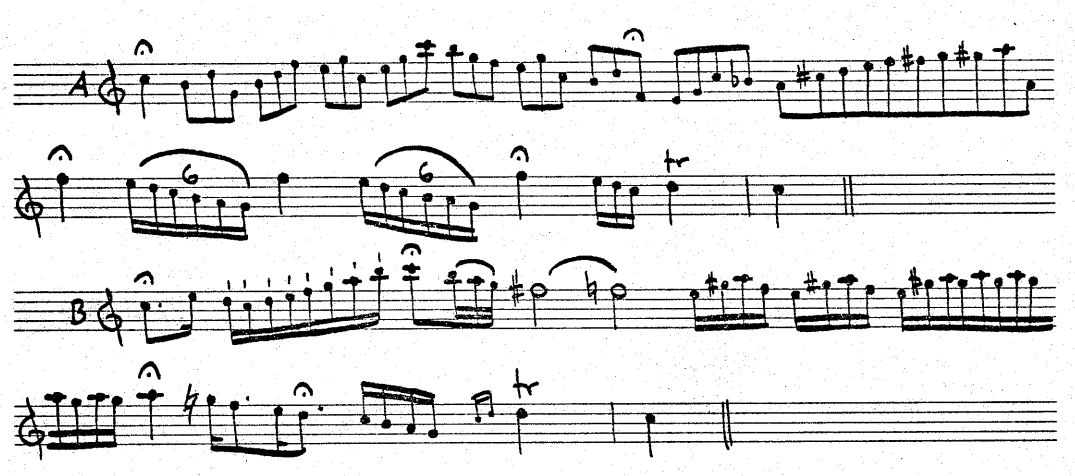


2nd mvt., Andante in 3/4.
Versions A, B, and C.

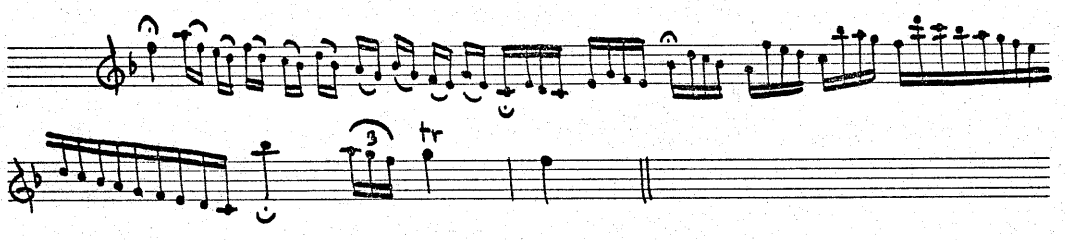


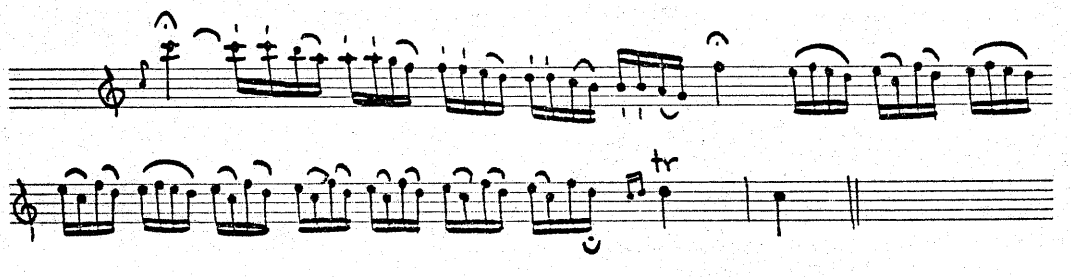
Karl Ditters von Dittersdorf. Oboe concerto in C major.
Regensburg, Dittersd 34.
1st mvt., Moderato in C.
Versions A and B.



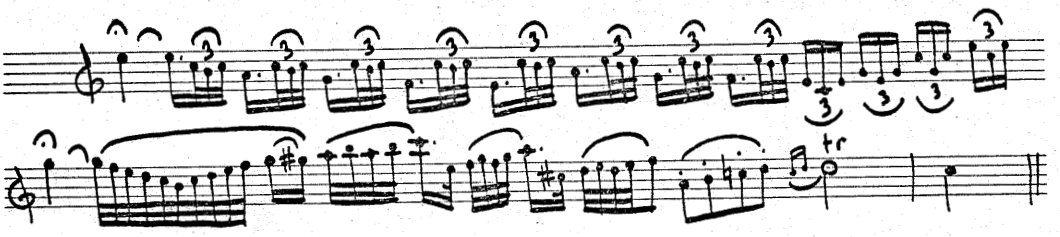

2nd mvt., Adagio in C.



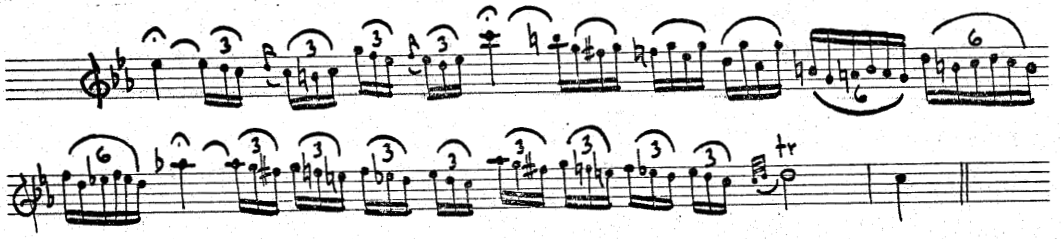
3rd mvt., Presto in ¢.



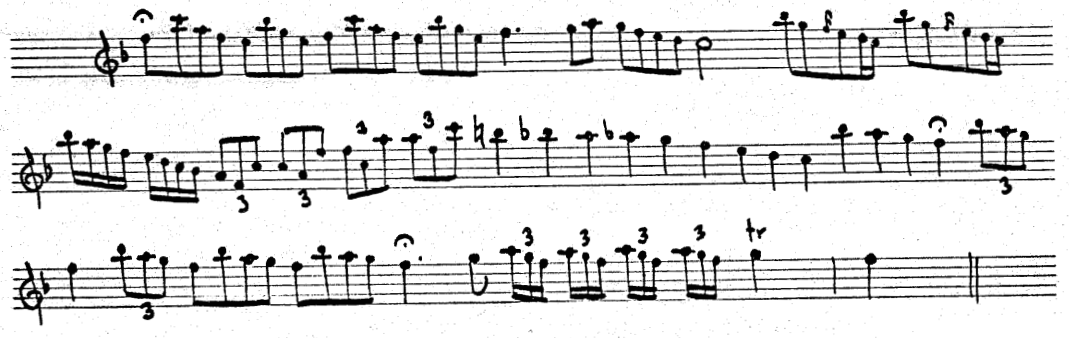
Ferdinand Donninger. Oboe concerto in C major.
Regensburg, Donninger 10.
1st mvt., Allegro moderato in C.



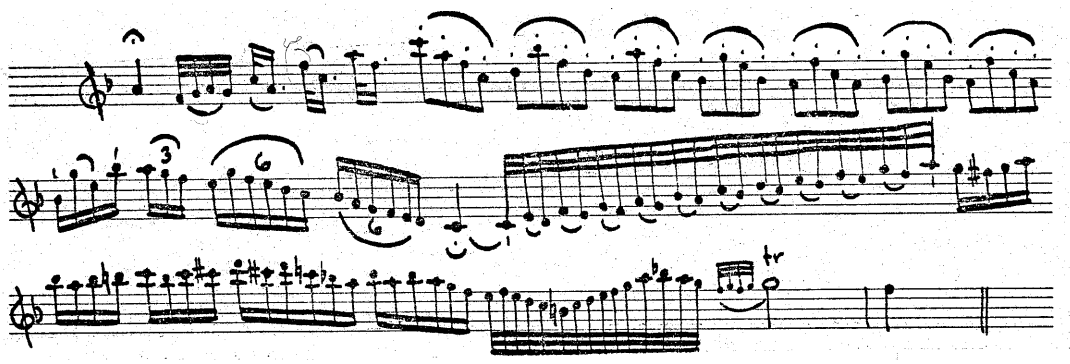
2nd mvt., Adagio in C.



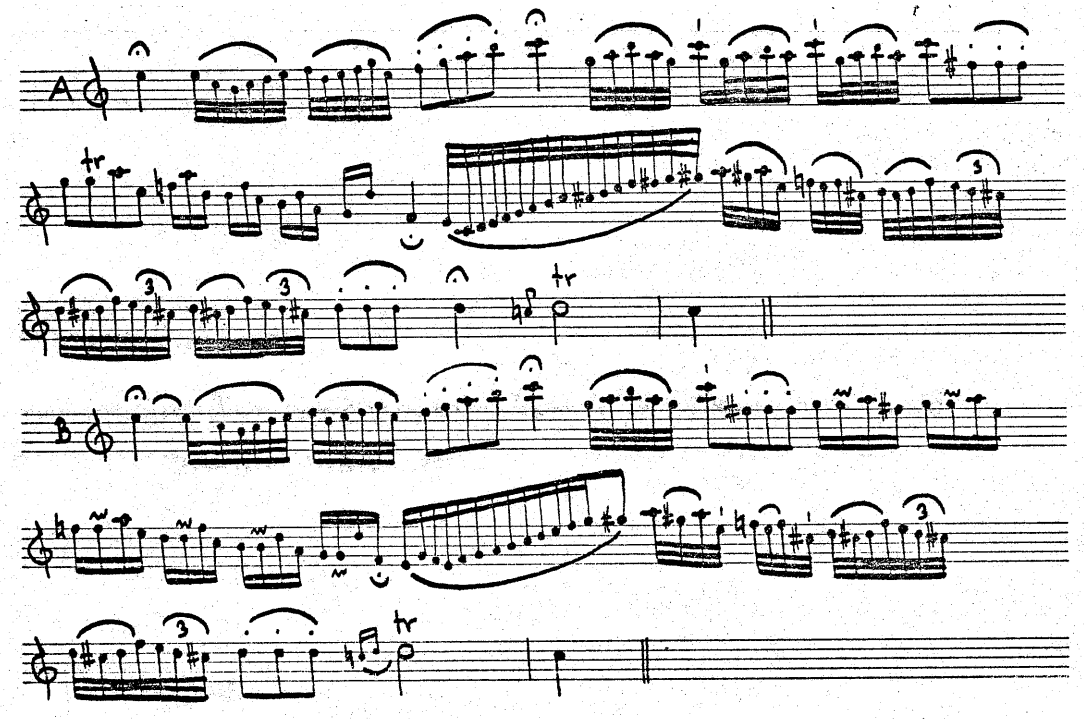
Ferdinand Donninger. Oboe concerto in C major.
Regensburg, Donninger 11.
2md mvt., Andante in C.

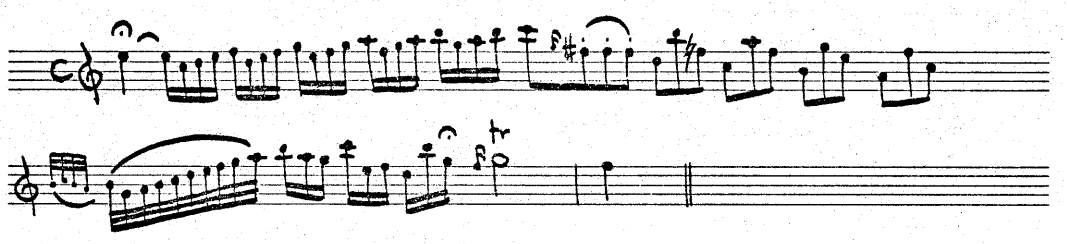


On title page (also for 1st mvt.?)

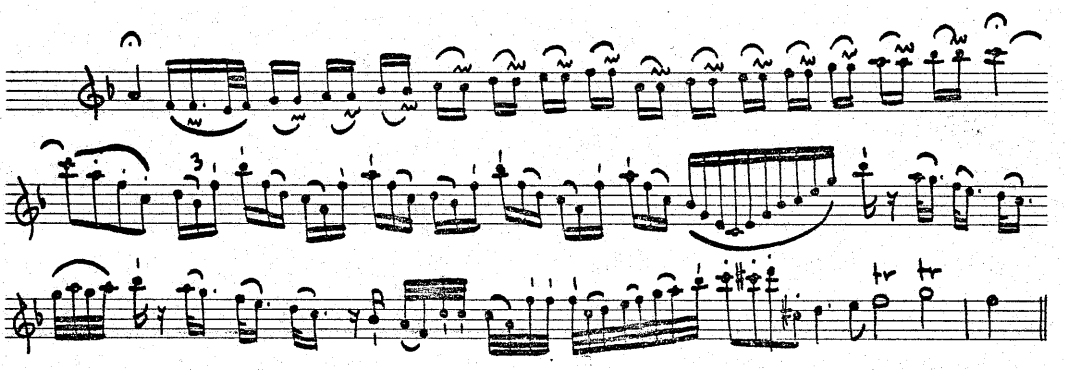


Ferdinand Donninger. Oboe concerto in C major.
Regensburg, Donninger 12.
1st mvt., Allegro moderato in C.
Versions A, B, and C.

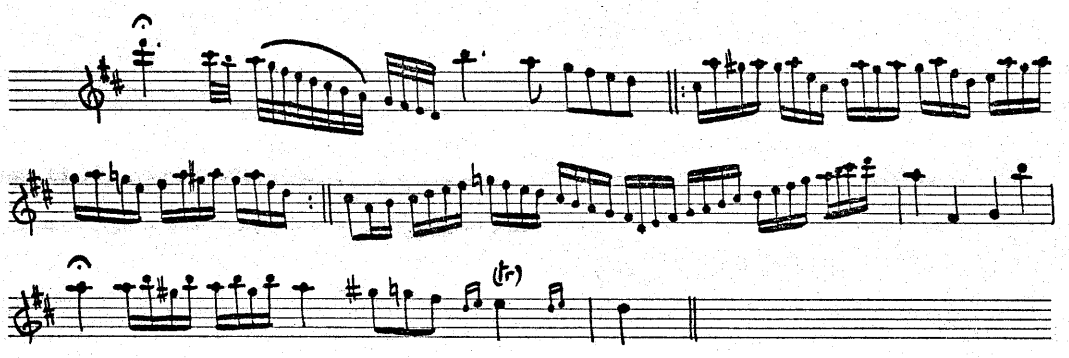




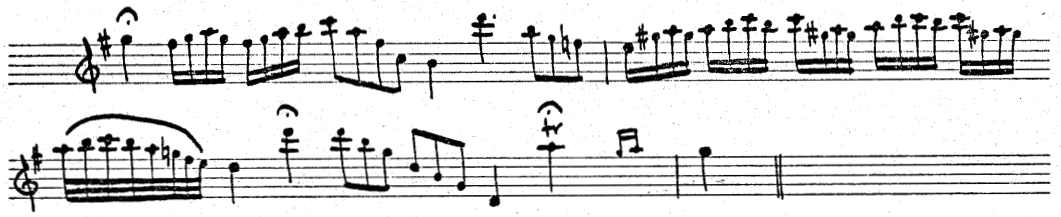
2nd mvt., Adagio non troppo in C.



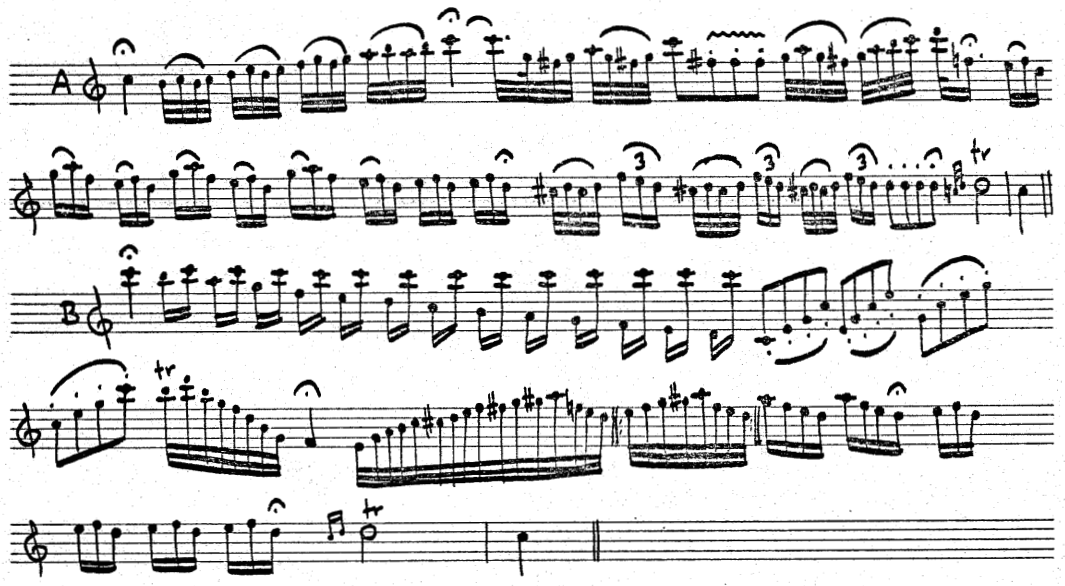
Joseph Fiala. Oboe concerto in D major.
Regensburg, Fiala 5.
1st mvt., Allegro in ¢.
(Probably by Fiala himself: see p. 98 above).



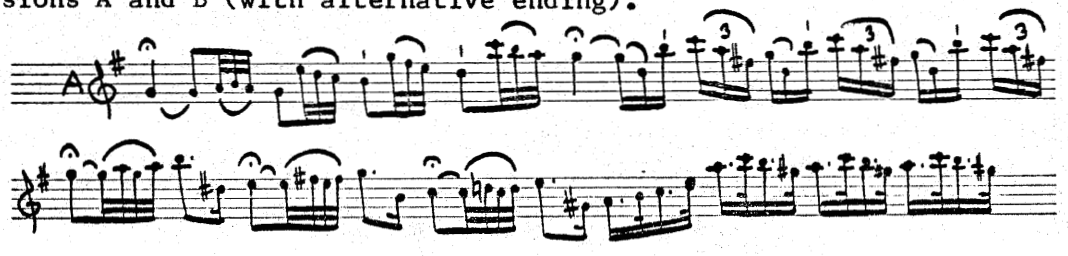
2nd mvt., Adagio in ¢.

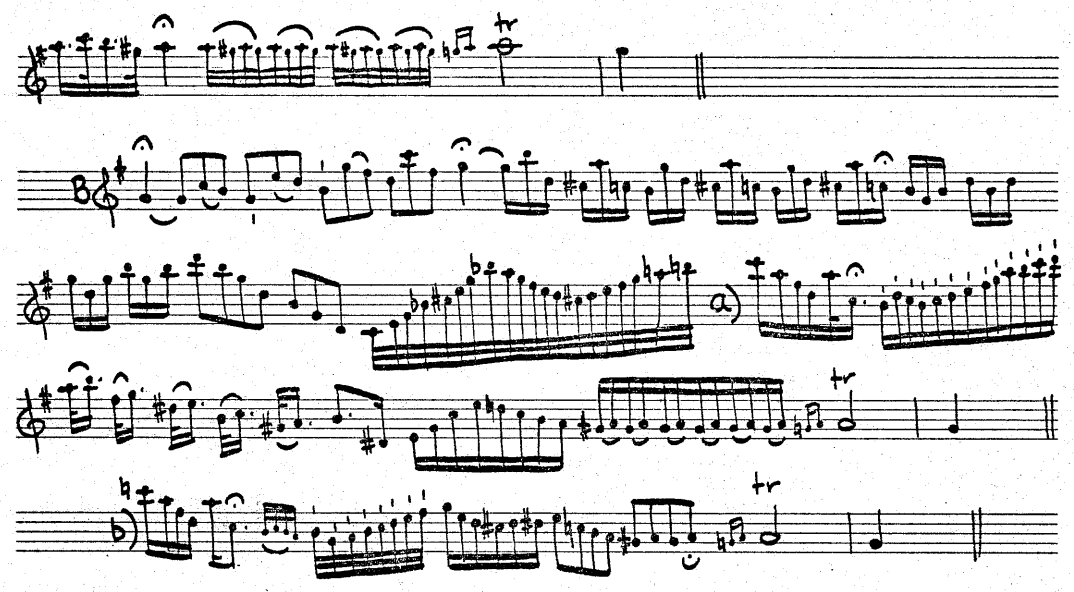


Gaspare Gabellone. Oboe Concerto in C major.
Regensburg, Gabellone 1.
1st mvt., Allegro in C.
Versions A and B.

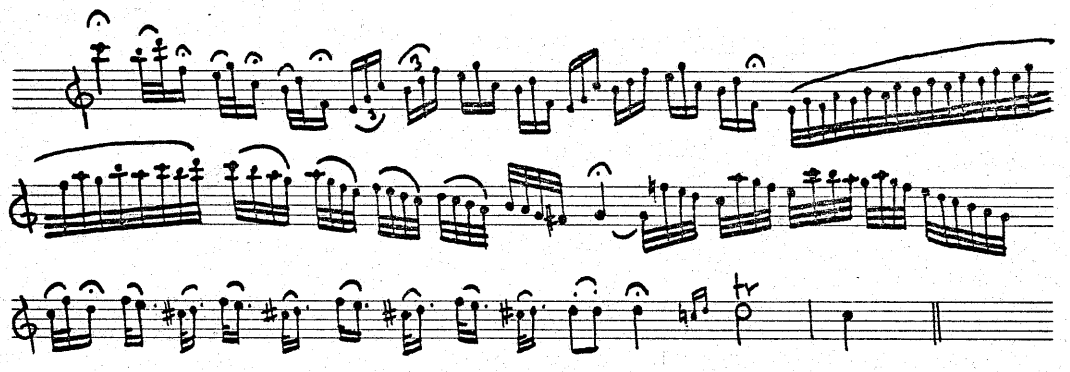



2nd mvt., Largo in ¢.
Versions A and B (with alternative ending).

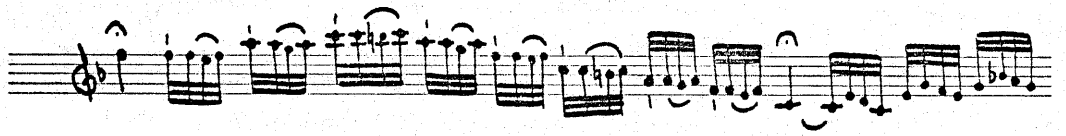


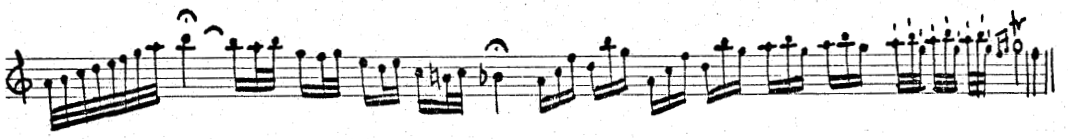



3rd mvt., Allegro in 3/4.

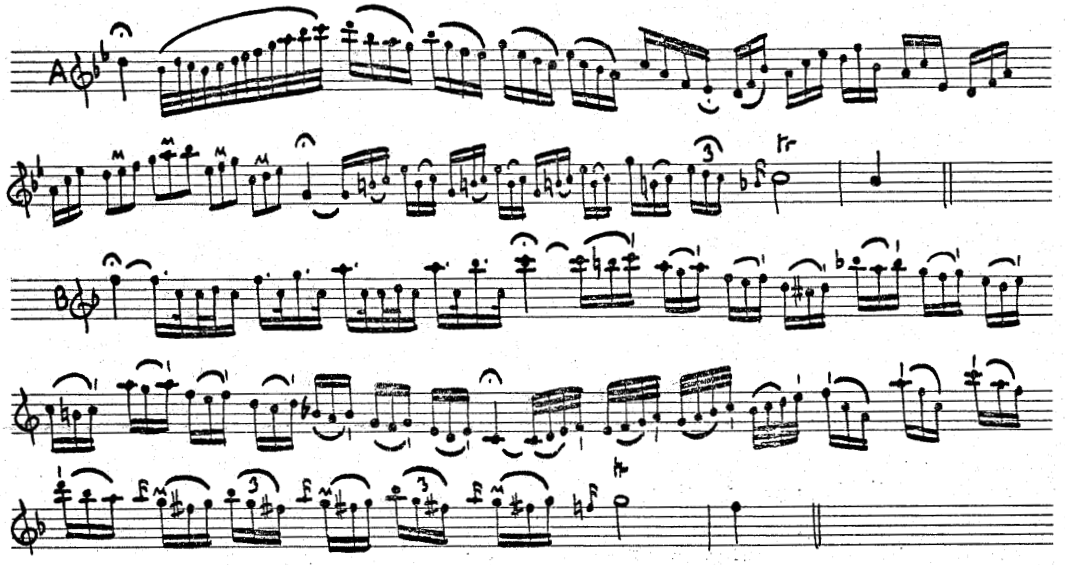


Joseph Gosel. Oboe concerto in F major.
Regensburg, Gosel 1.
1st mvt., Allegro in ¢.



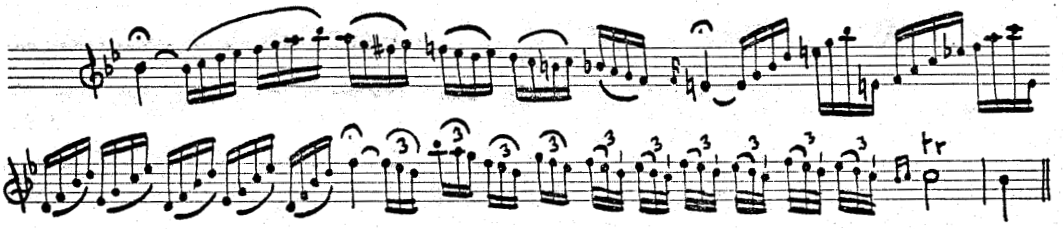


2nd mvt., Andante in 3/4.
Versions A and B.

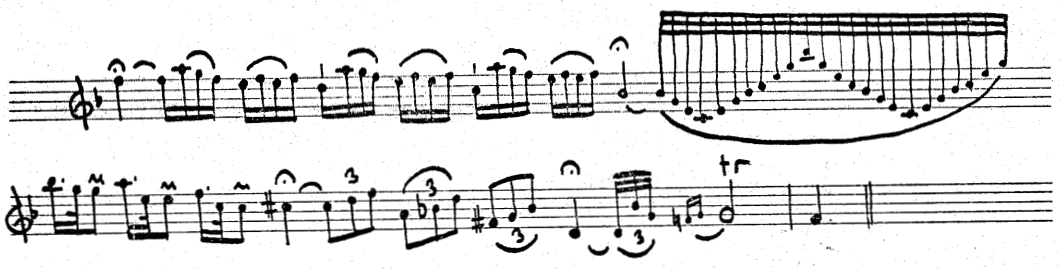


7

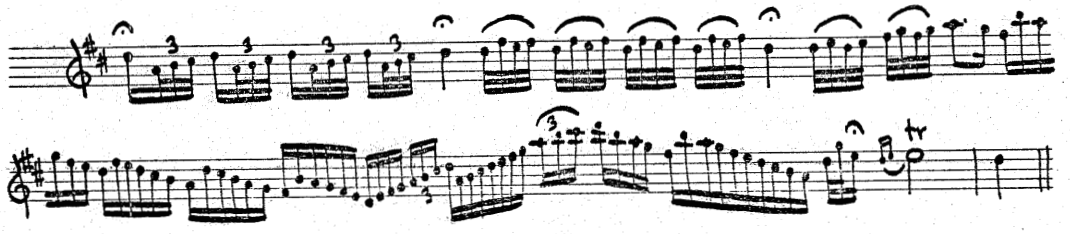
Joseph Gosel. Oboe concerto in Bb major.
Regensburg, Gosel (1.)
1st mvt., Moderato in C.



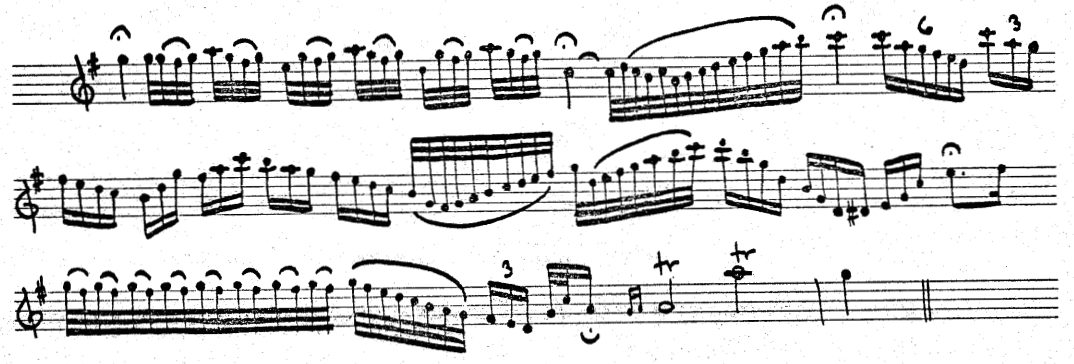
2nd mvt., Andante in 3/8.



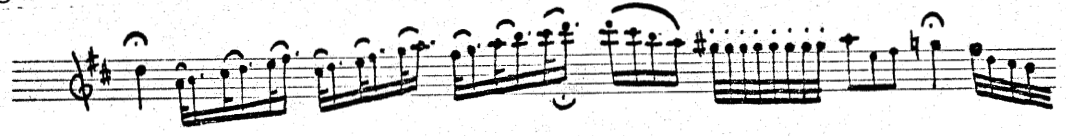
Johann Konrad Gretsch. Oboe concerto in D major.
Regensburg, Gretsh 1.
1st mvt., Allegro non tanto in C.

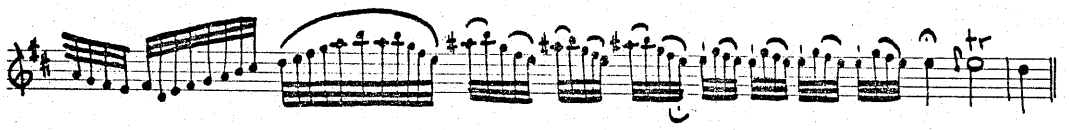


2nd mvt., Adagio in ¢.

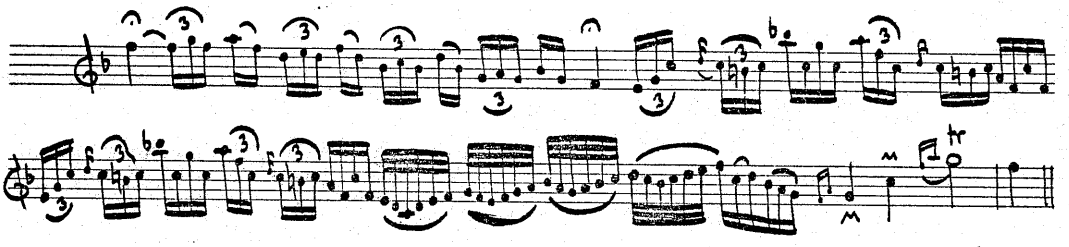


On last sheet. Perhaps another for 1st mvt. as no suitable fermata sign in 3rd mvt.

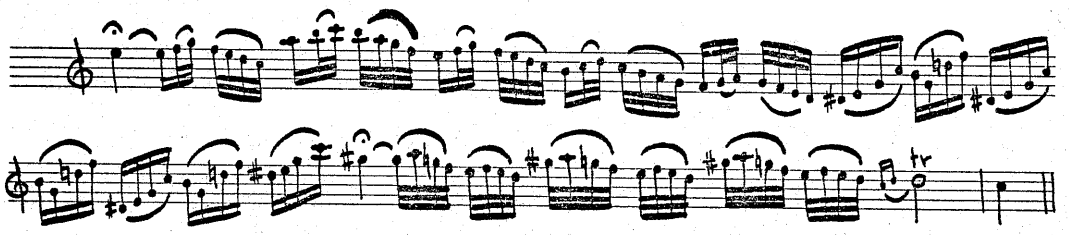




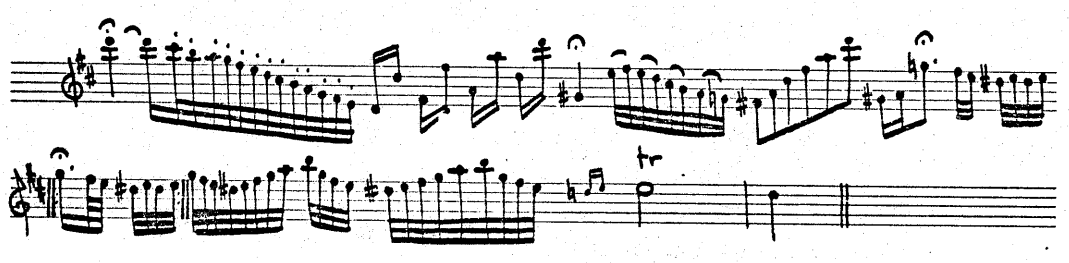
Franz Körzl. Oboe concerto in F major.
Regensburg, Körzl 1.
1st mvt., Allegro in C.



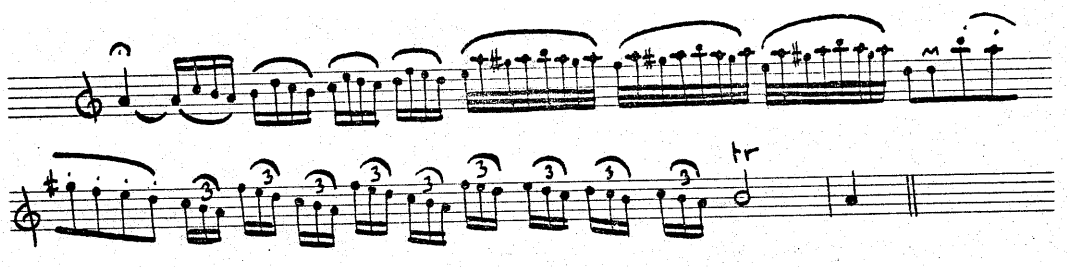
2nd mvt., Andante in 2/4.



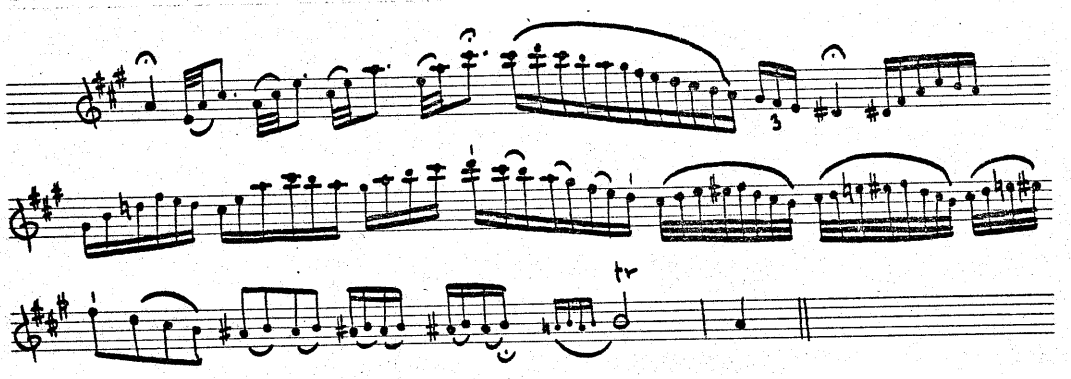
Johann Jacob Paul Küffner. Oboe concerto in D major.
Regensburg, J.J.P. Küffner 1.
On last page.



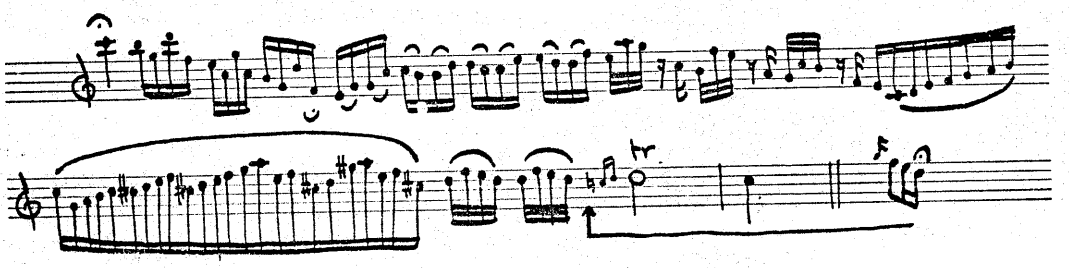
Anton Adam Pachschmidt. Oboe concerto in A major.
Regensburg, Pachschmidt 26.
2nd mvt., Poco Andante in 3/4.



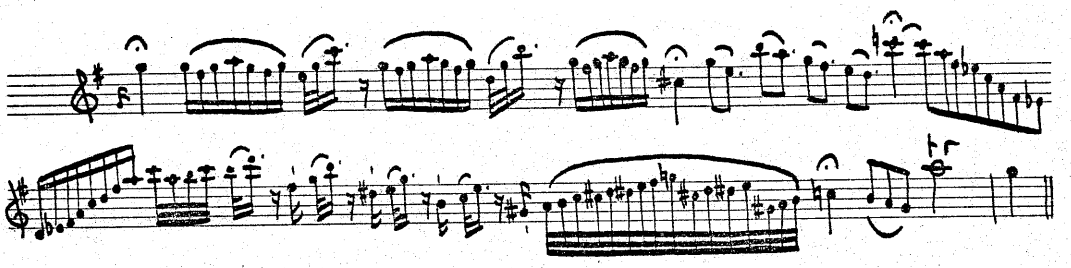
Anton Adam Pachschmidt. Oboe concerto in A major.
Regensburg, Pachschmidt 28.
1st mvt., Tempo giusto in C.



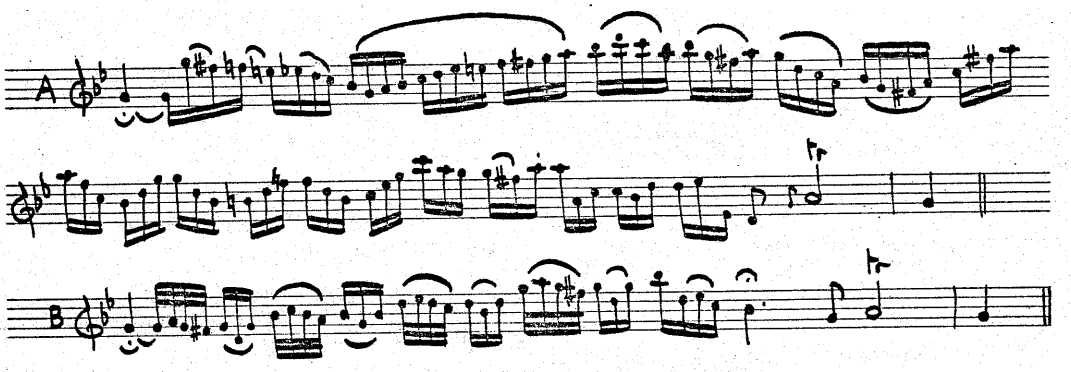
2nd mvt., Andante in C.



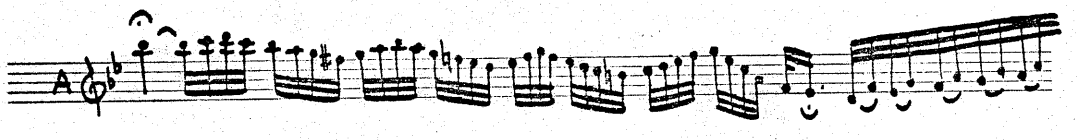
Anton Adam Pachschmidt. Oboe concerto in D major.
Regensburg, Pachschmidt 33.
2nd mvt., Largo in ¢.

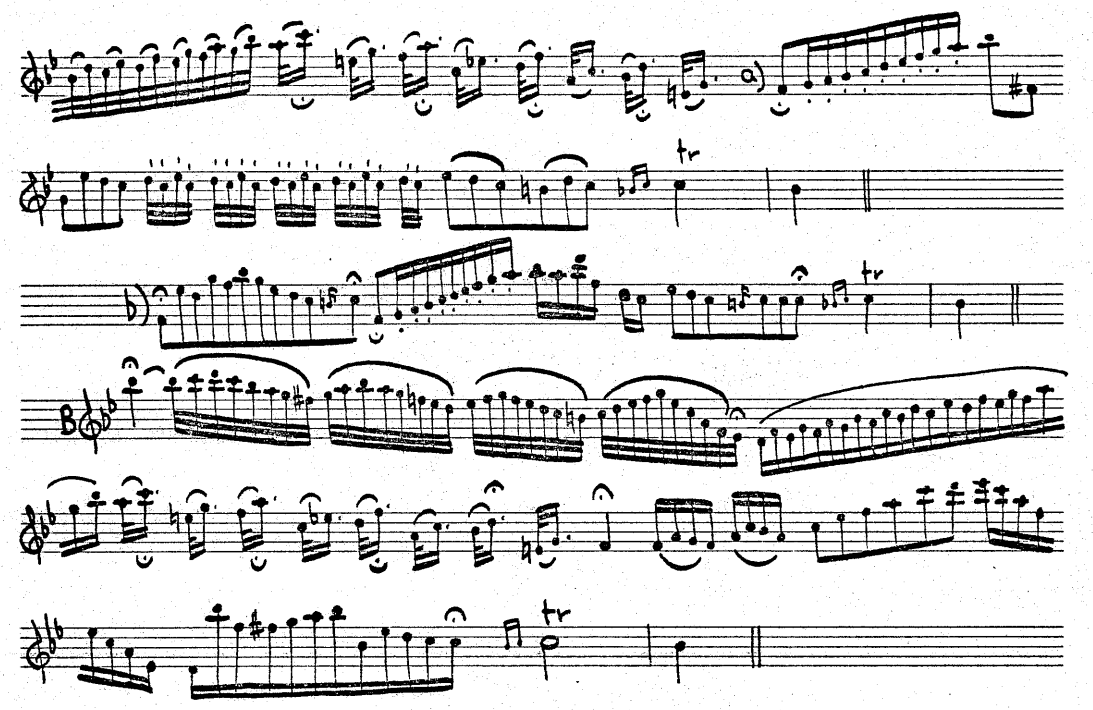


Anton Adam Pachschmidt. Oboe concerto in G minor.
Regensburg, Pachschmidt 35.
1st mvt., Allegro in C.
Versions A and B.

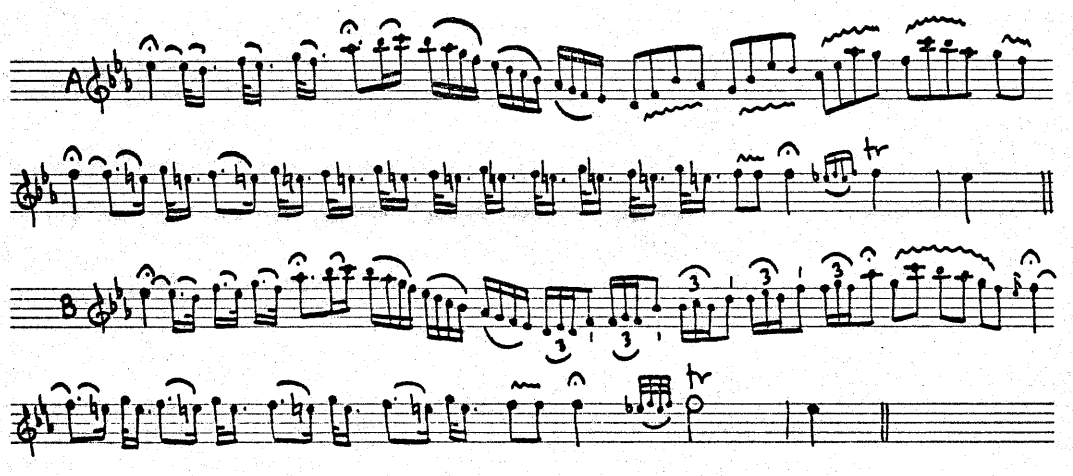


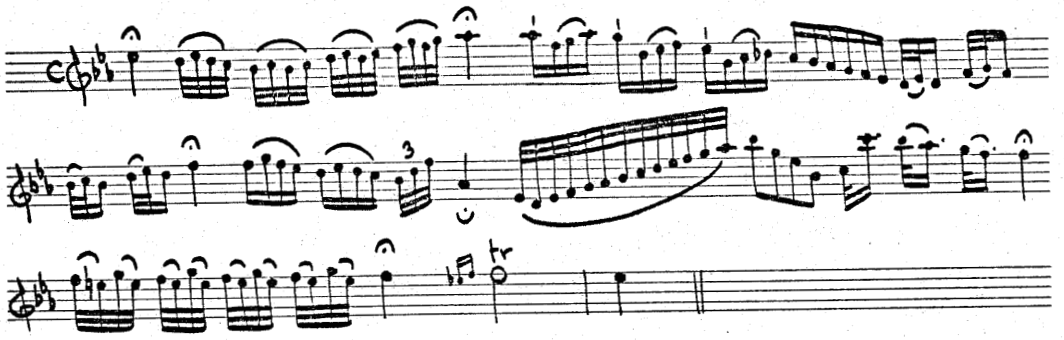

Besch. Oboe concerto in Bb major.
Regensburg, Besch 9.
1st mvt., Allegro in ¢.
Versions A (with alternative ending) and B.



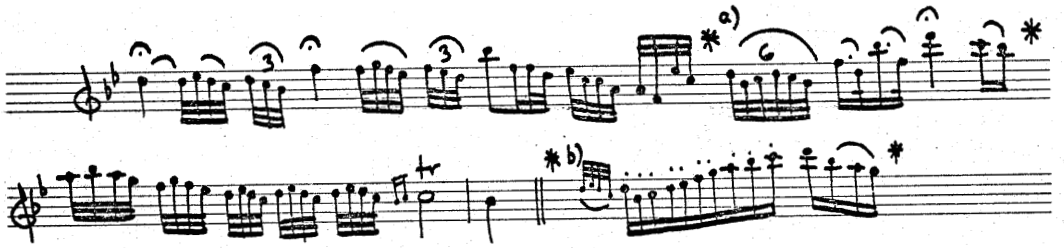


2nd mvt., Adagio in 2/4.
Versions A, B, and C.

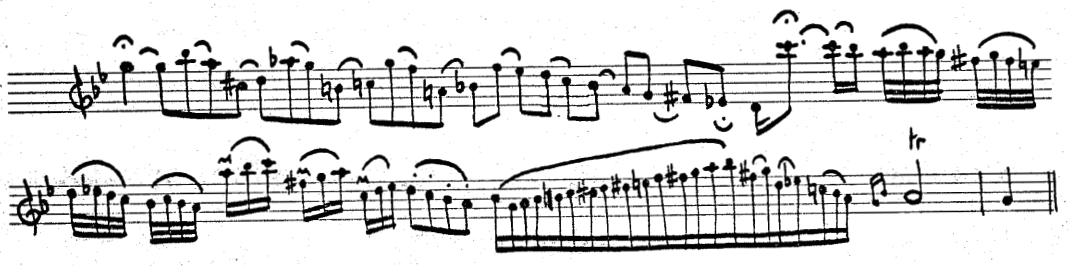




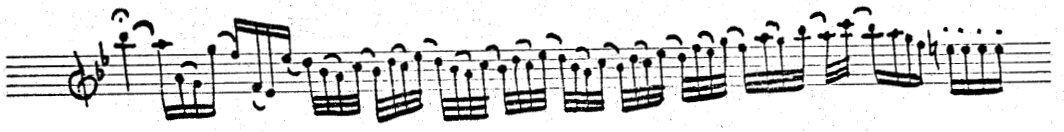
Pla (Joseph Plats?). Oboe concerto in Bb major.
Regensburg, Pla 1.
1st mvt., Allegro moderato in C.

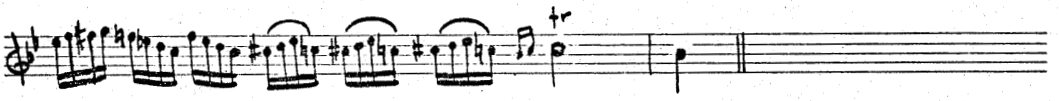


2nd mvt., Larghetto in 3/4.

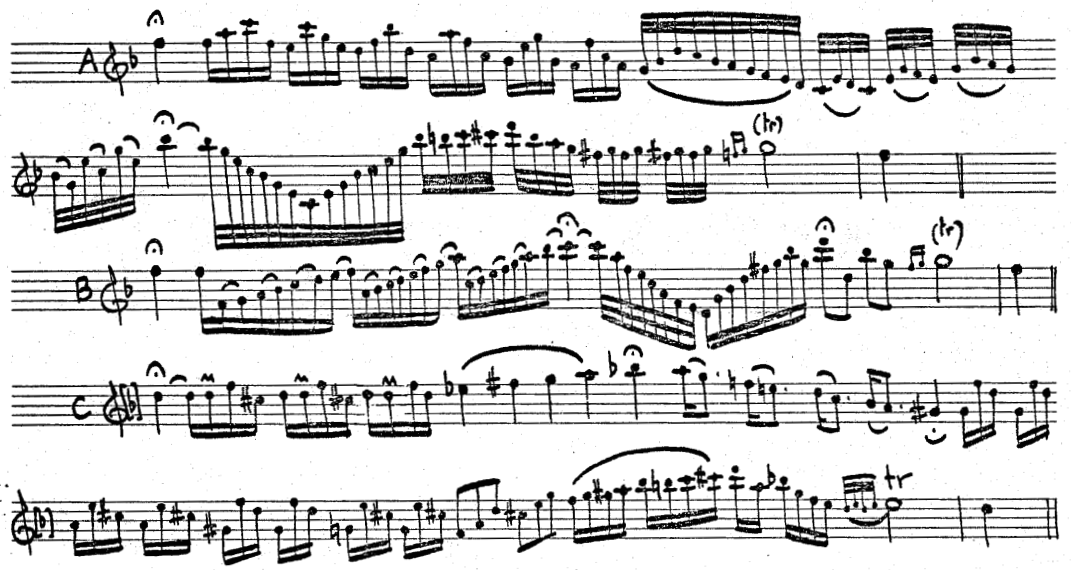


3rd mvt., Allegretto in 3/8.

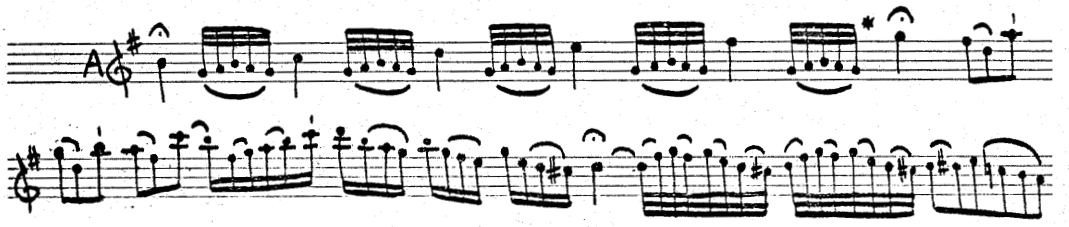


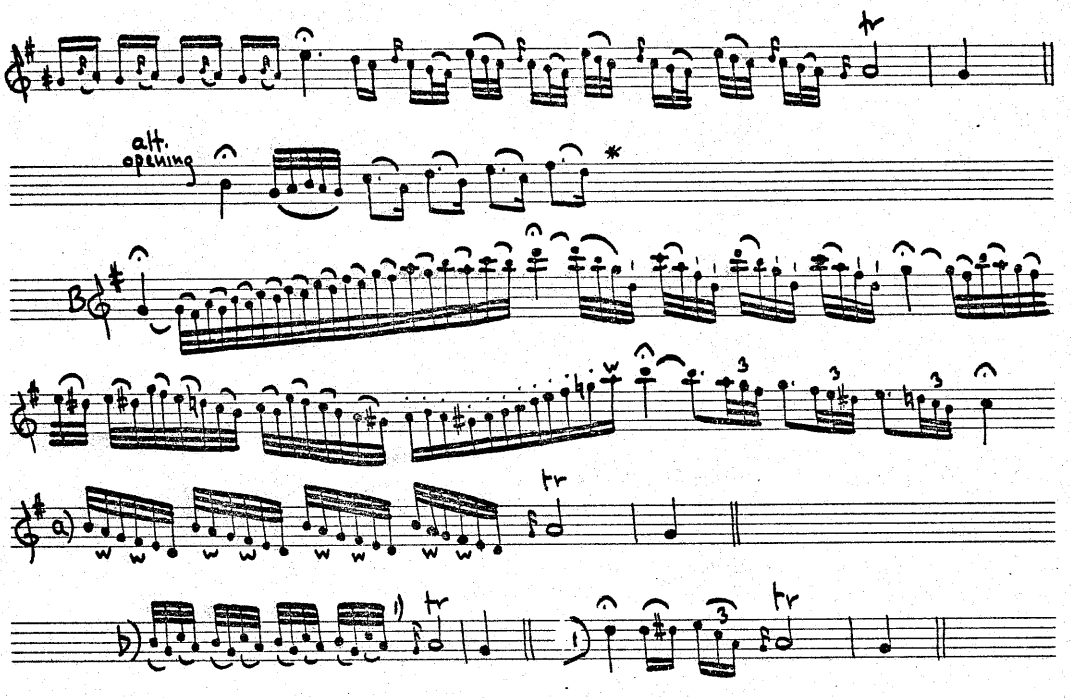


Three cadenzas on the same sheet as the preceding, but unconnected with the Pla concerto.

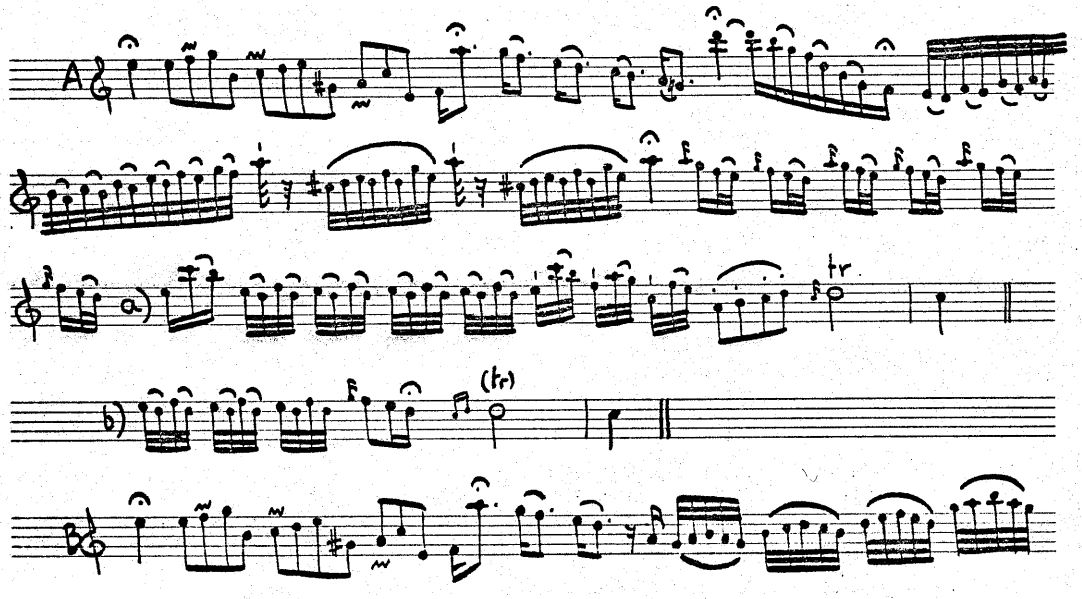


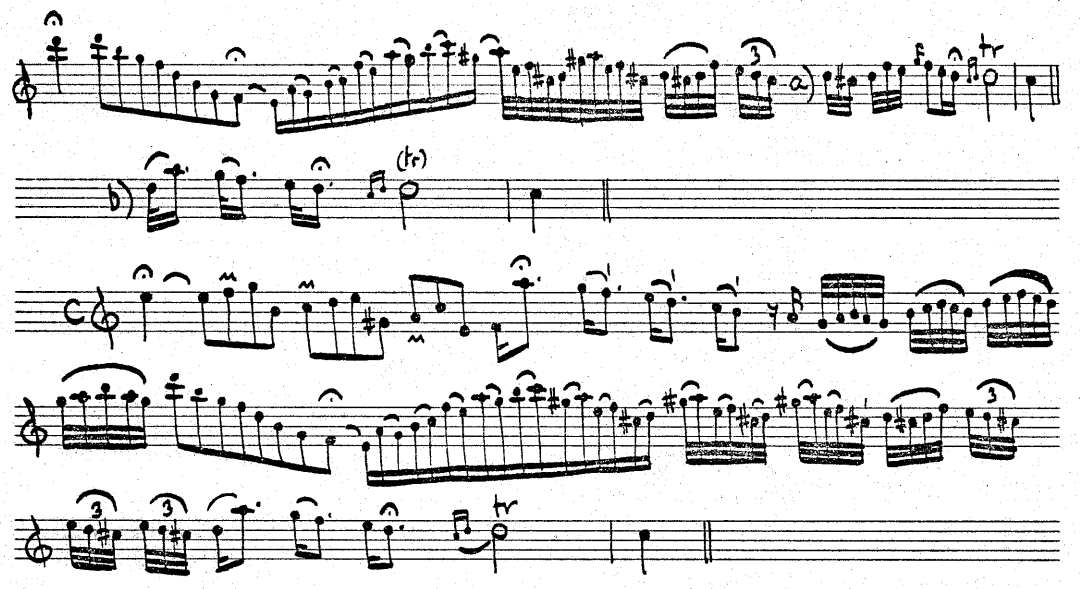

Giovanni Platti. Oboe concerto in G major.
Regensburg, Platti 2.
1st mvt., Allegro spiritoso in 2/4.
Versions A and B.



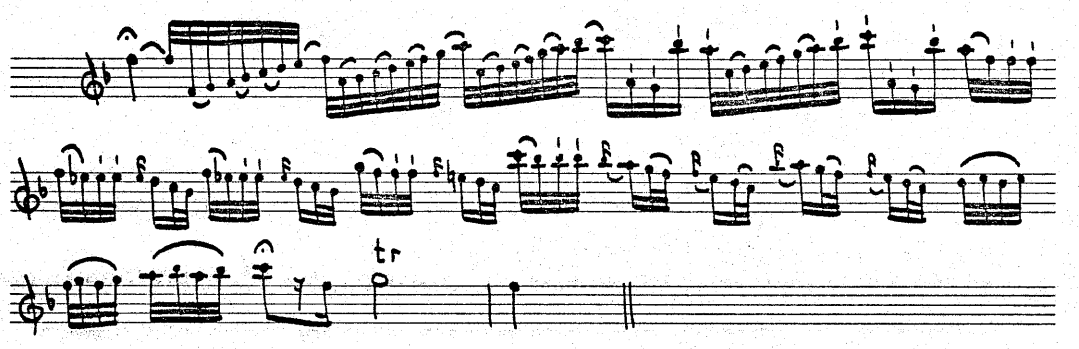



2nd mvt., Adagio in 3/4.
Versions A, B, and C.

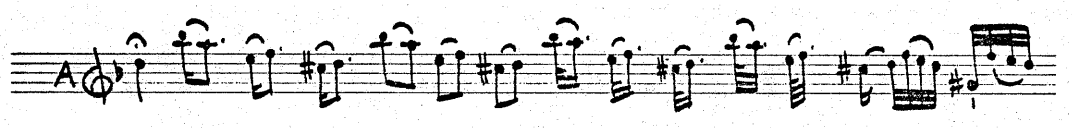


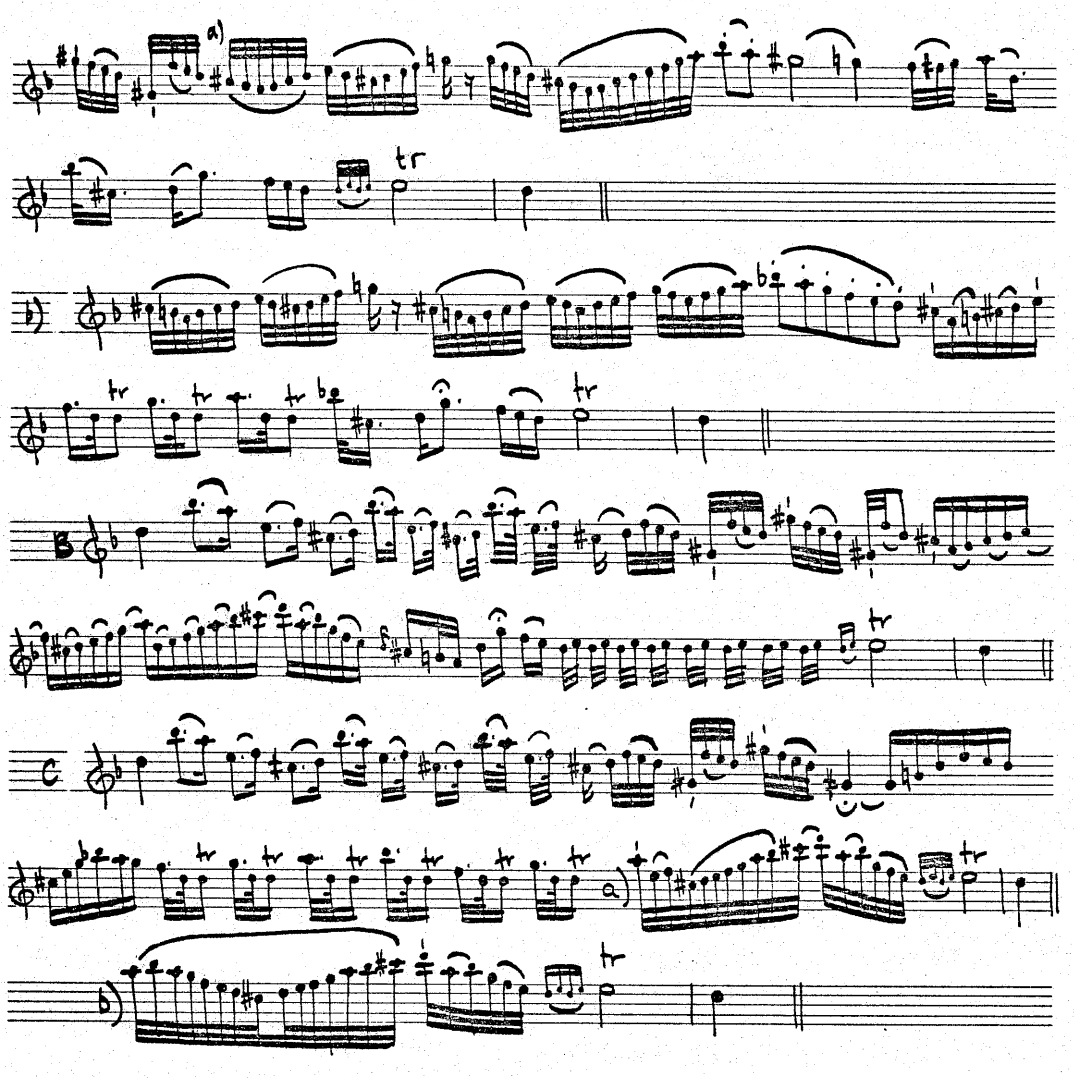


Franz Xavier Richter. Oboe concerto in F major.
Regensburg, Richter 20.
1st mvt., Allegro Maestoso in ¢.

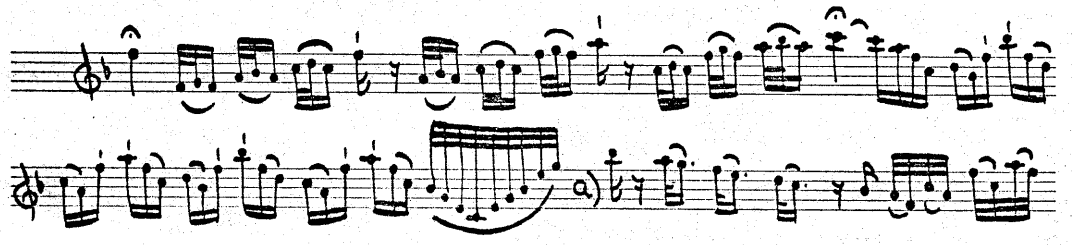


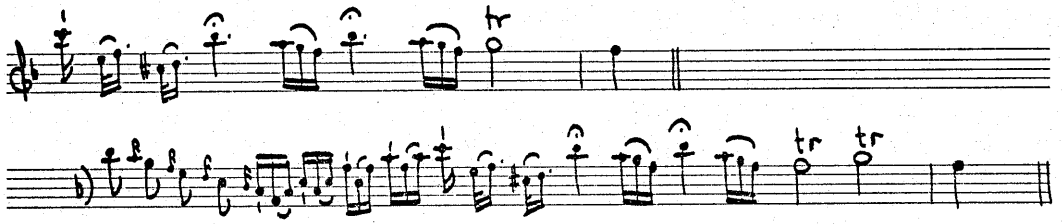
2nd mvt., Andante in 2/4.
Versions A, B, and C.



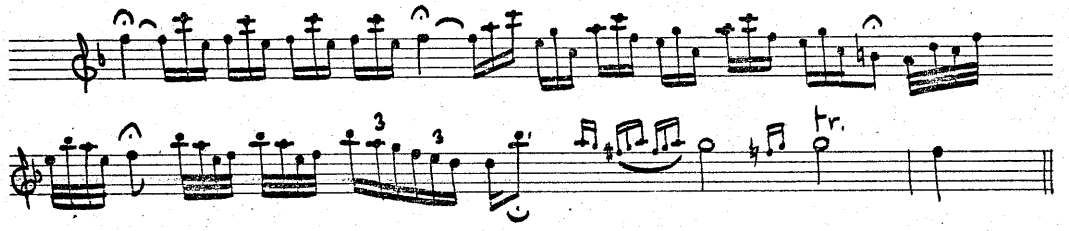


3rd mvt., Vivace Brillante in 3/8.

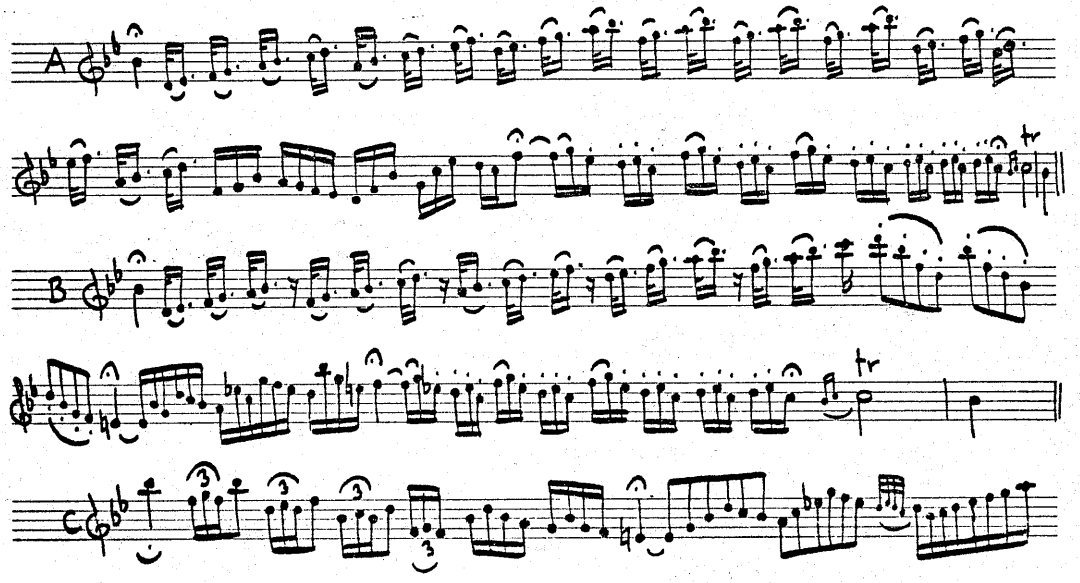


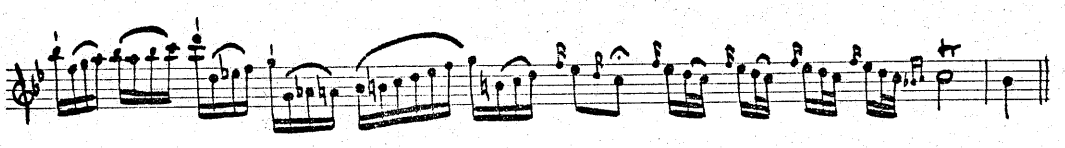


Johann Matthias Sommer. Oboe concerto in F major.
Regensburg, Sommer 20.
1st mvt., Spiritoso in ¢.

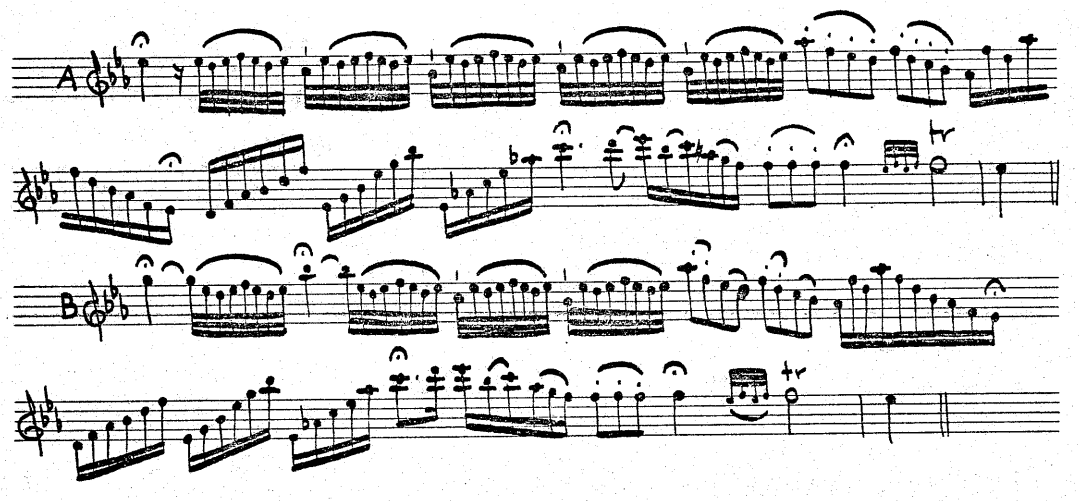


3rd mvt., Adagio ma non troppo in C.
Versions A, B, and C.

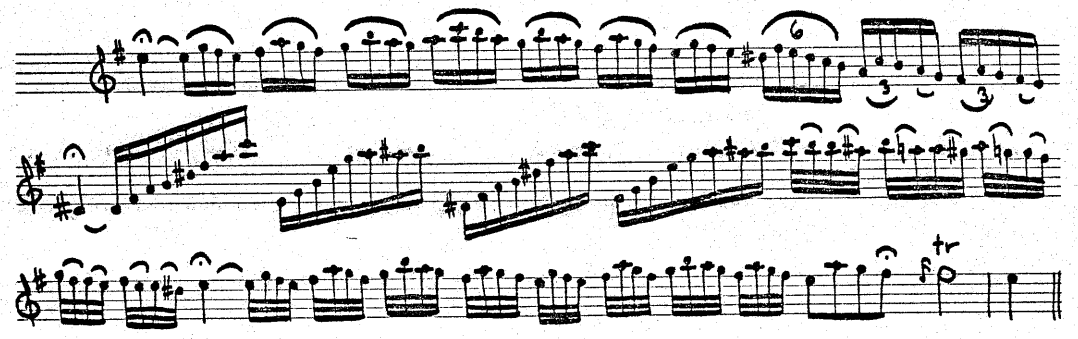


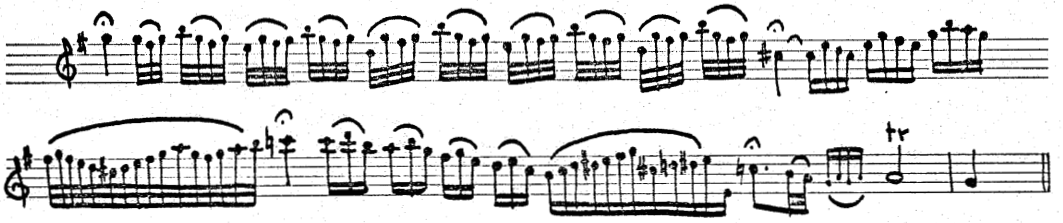


Two cadenzas (versions A and B) on the same sheet as the preceding, but unconnected with the Sommer concerto.

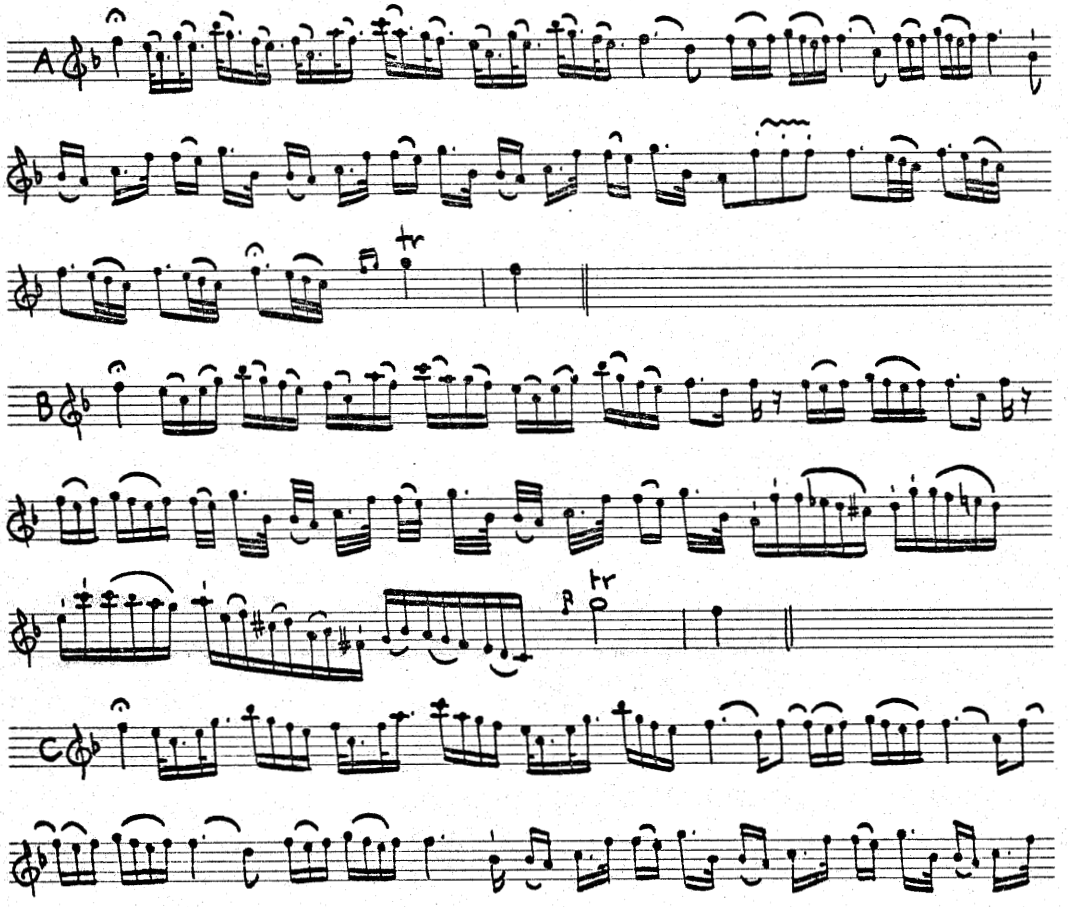


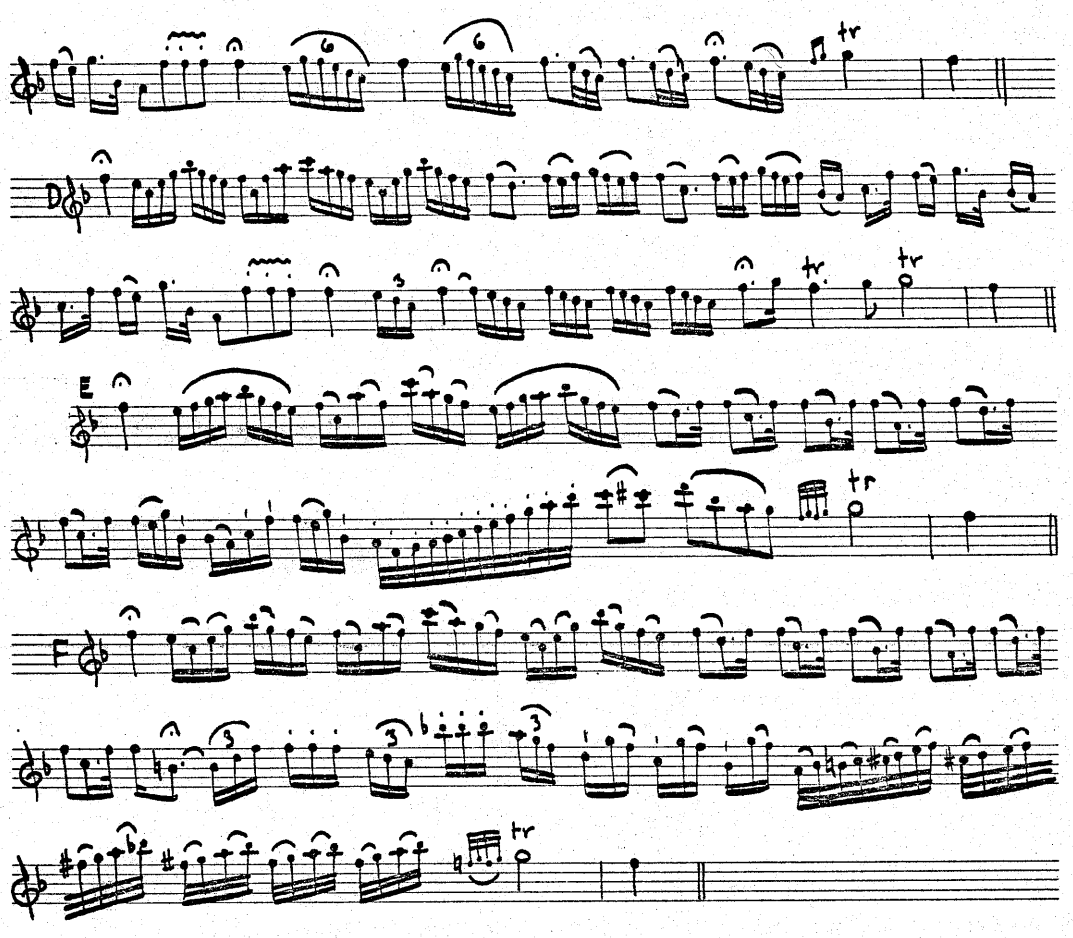

Two more cadenzas on the same sheet, unconnected with the Sommer concerto.



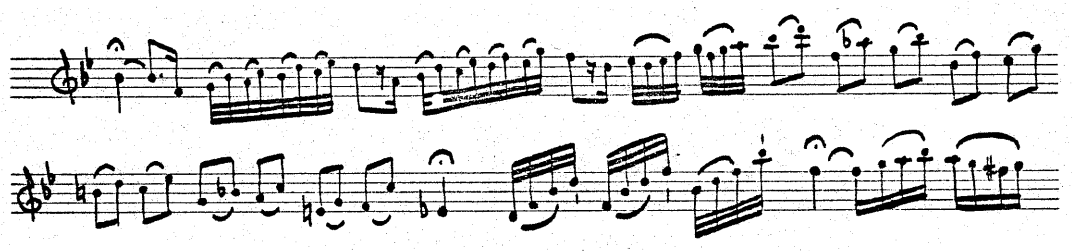


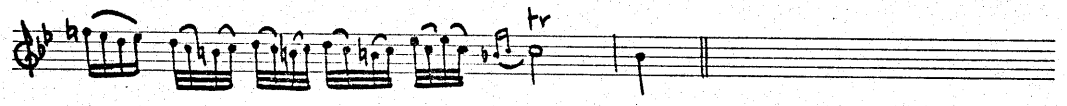
Johann Matthias Sommer. Oboe concerto in Bb major.
Regensburg, Sommer 21.
2nd mvt., Adagio in C.
Versions A, B, C, D, E, and F.



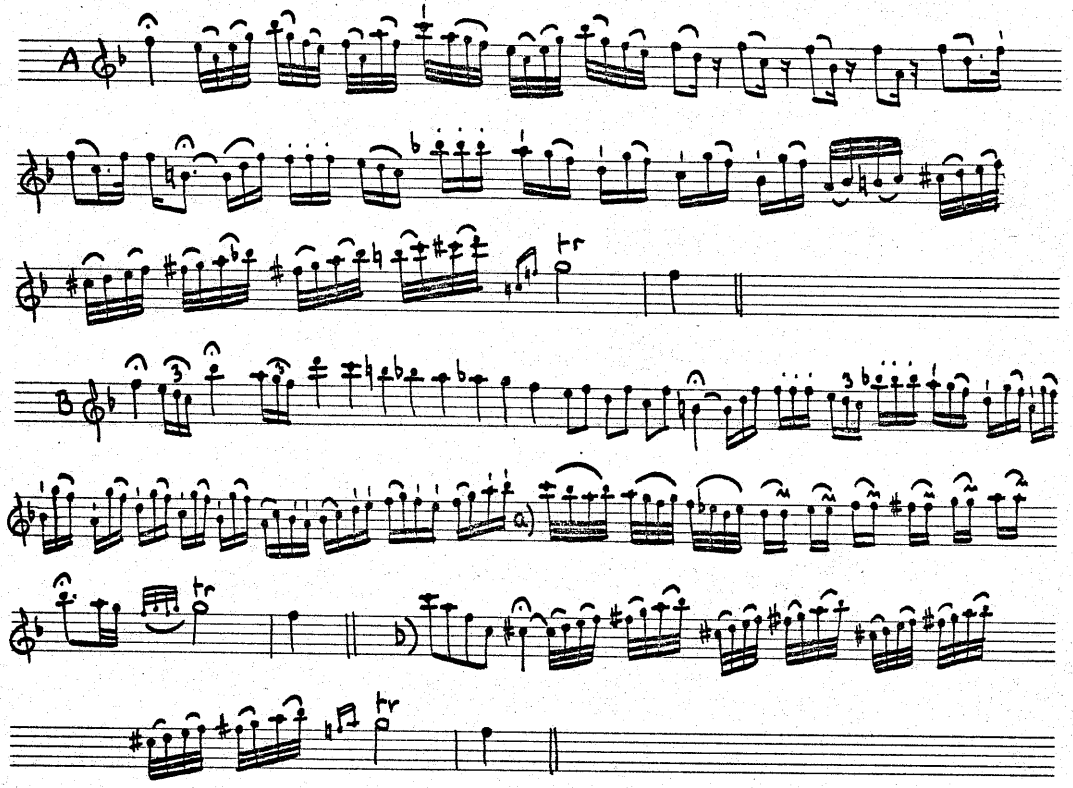


Johann Matthias Sommer. Oboe concerto in Bb major.
Regensburg, Sommer 22.
1st mvt., Allegro in C.

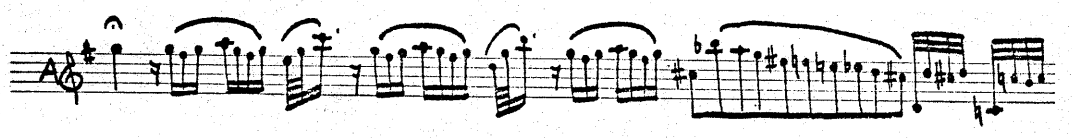


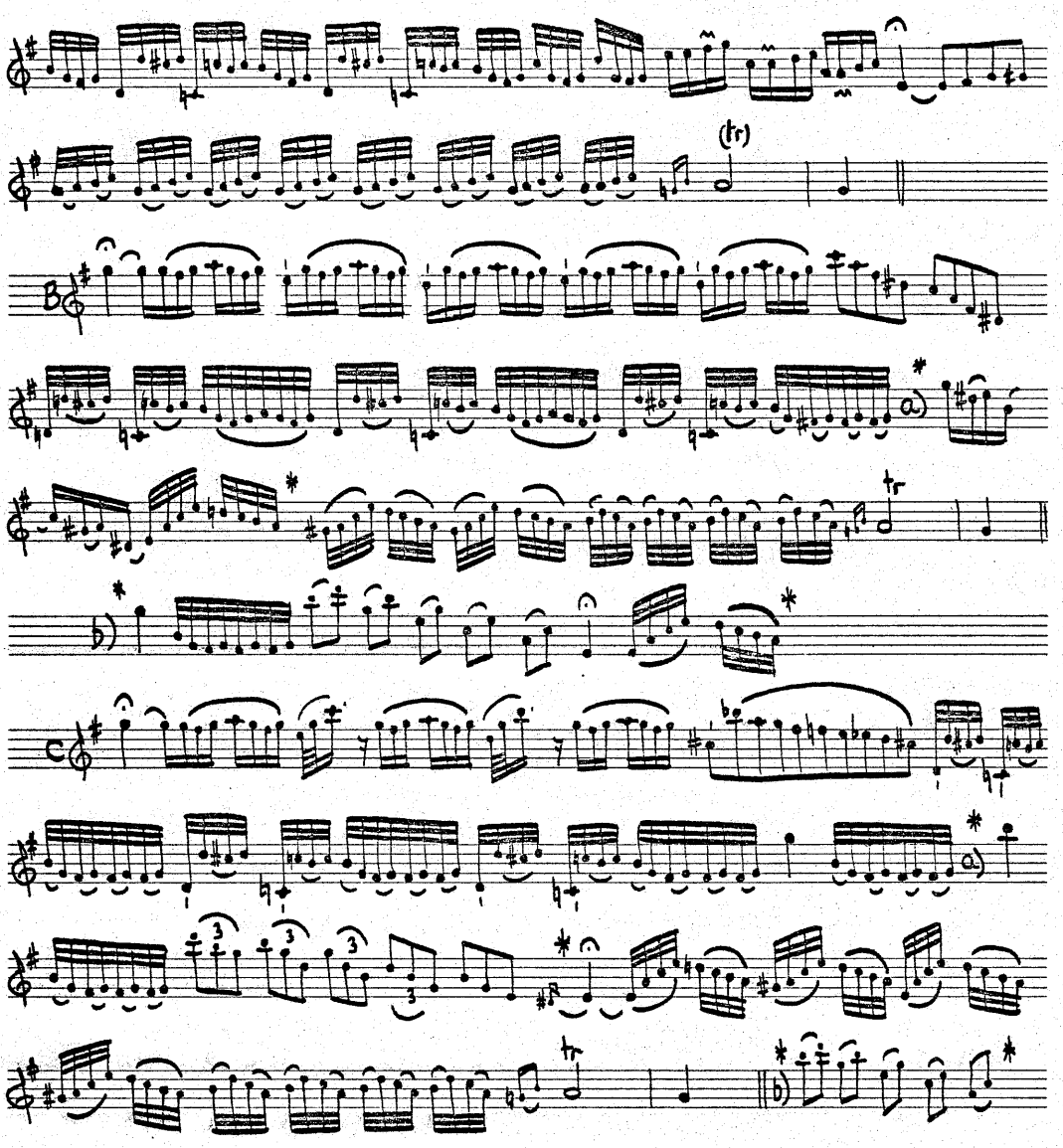


2nd mvt., Adagio in C.
(This movement is identical to the Adagio of Sommer 21 and the cadenzas--versions A and B--are related to those of that movement.)

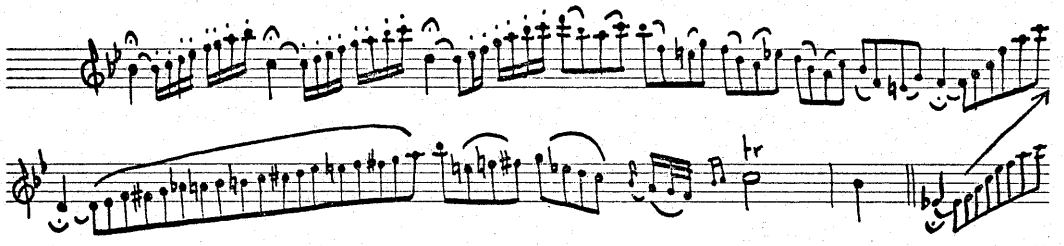


Three cadenzas on the same sheet, but unconnected with the Sommer concerto (c.f. the cadenza for the 2nd mvt. of Packschmidt 33).

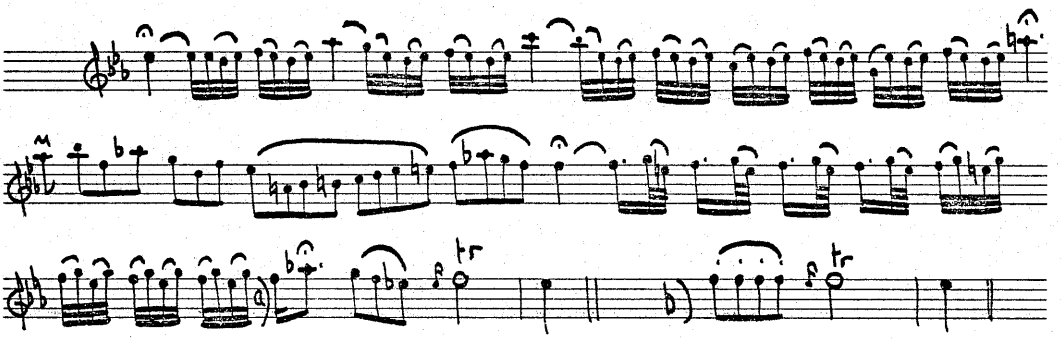




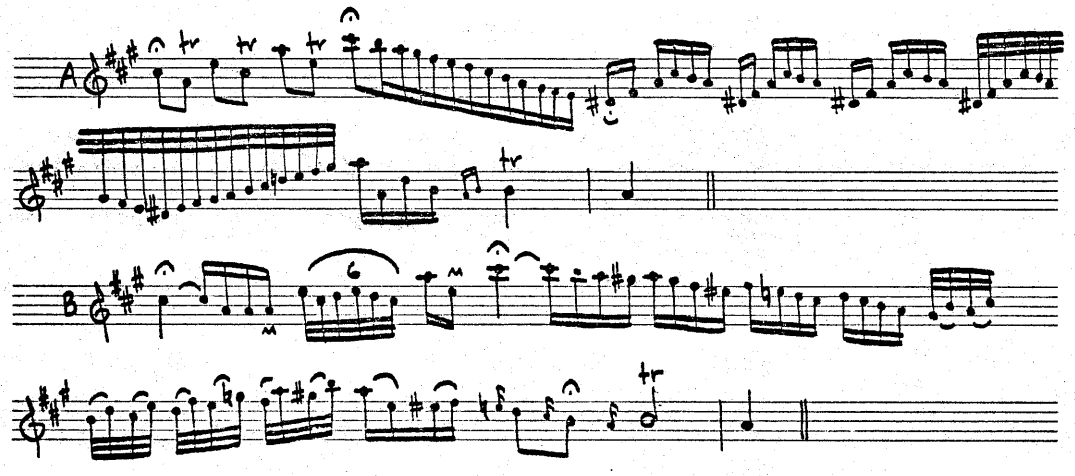
Johann Matthias Sommer. Oboe concerto in Bb major.
Regensburg, Sommer 23.
1st mvt., Allegro molto in C.



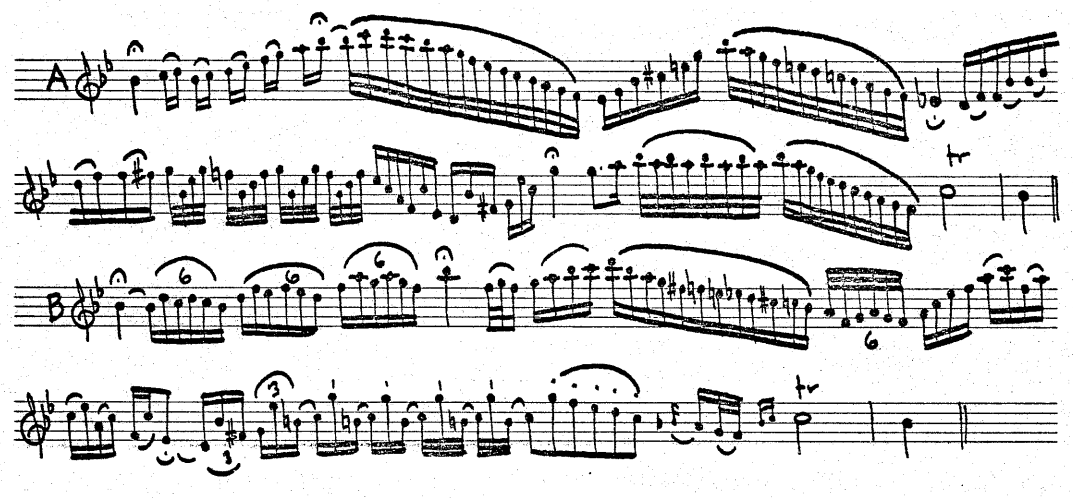
2nd mvt., Andante in 3/4.



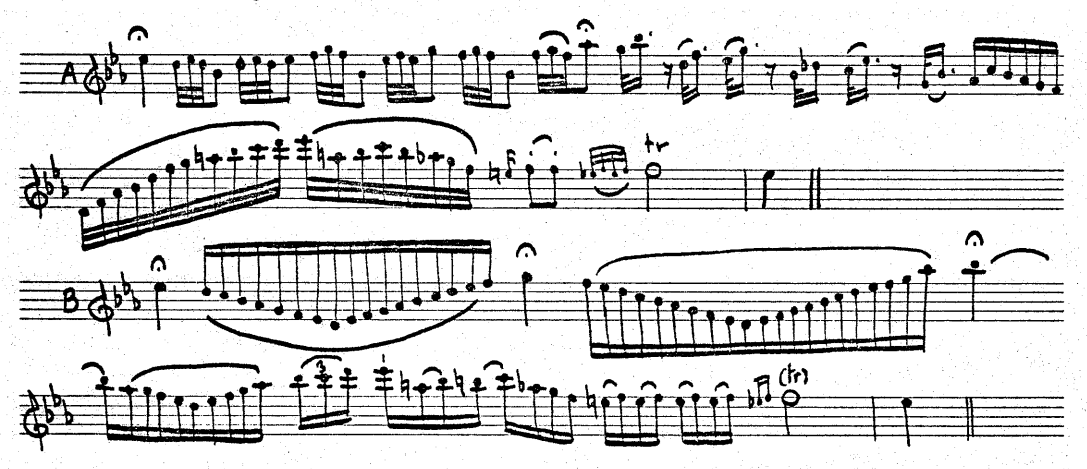
Thoninger. Oboe concerto in A major.
Regensburg, Thoninger 1.
2nd mvt., Andante in 3/8.
Versions A and B.



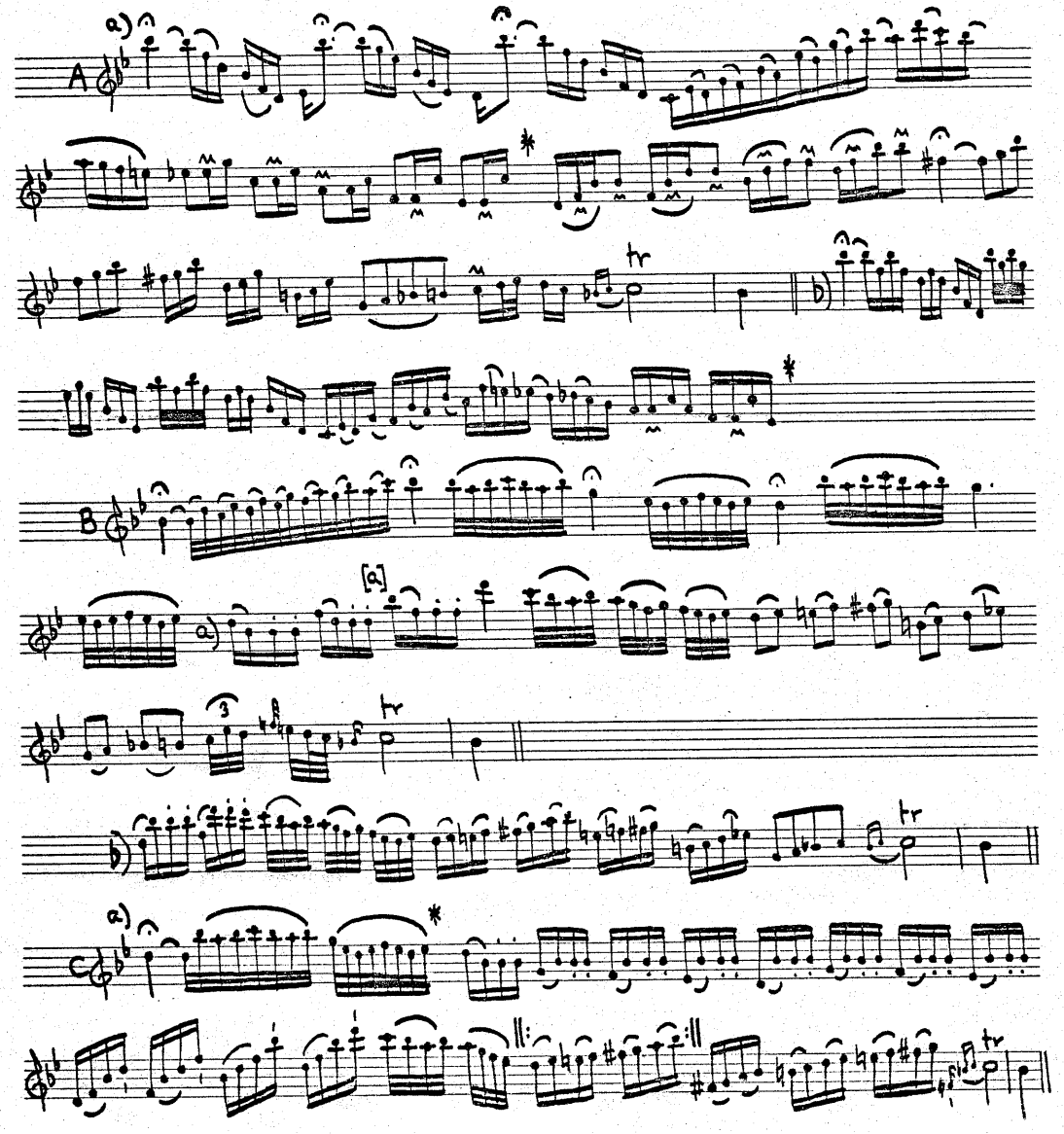
Johann Christoph Vogel. Oboe concerto in Bb major.
Regensburg, Vogl 4/I.
1st mvt., Allegro spirito in ¢.
Versions A and B.

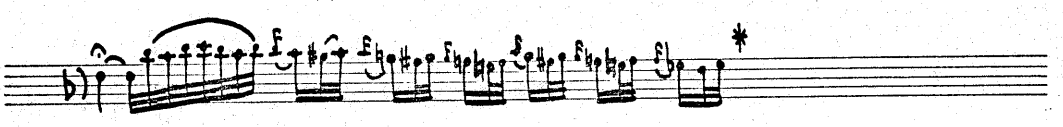



2nd mvt., Adagio non troppo in C.
Versions A and B.

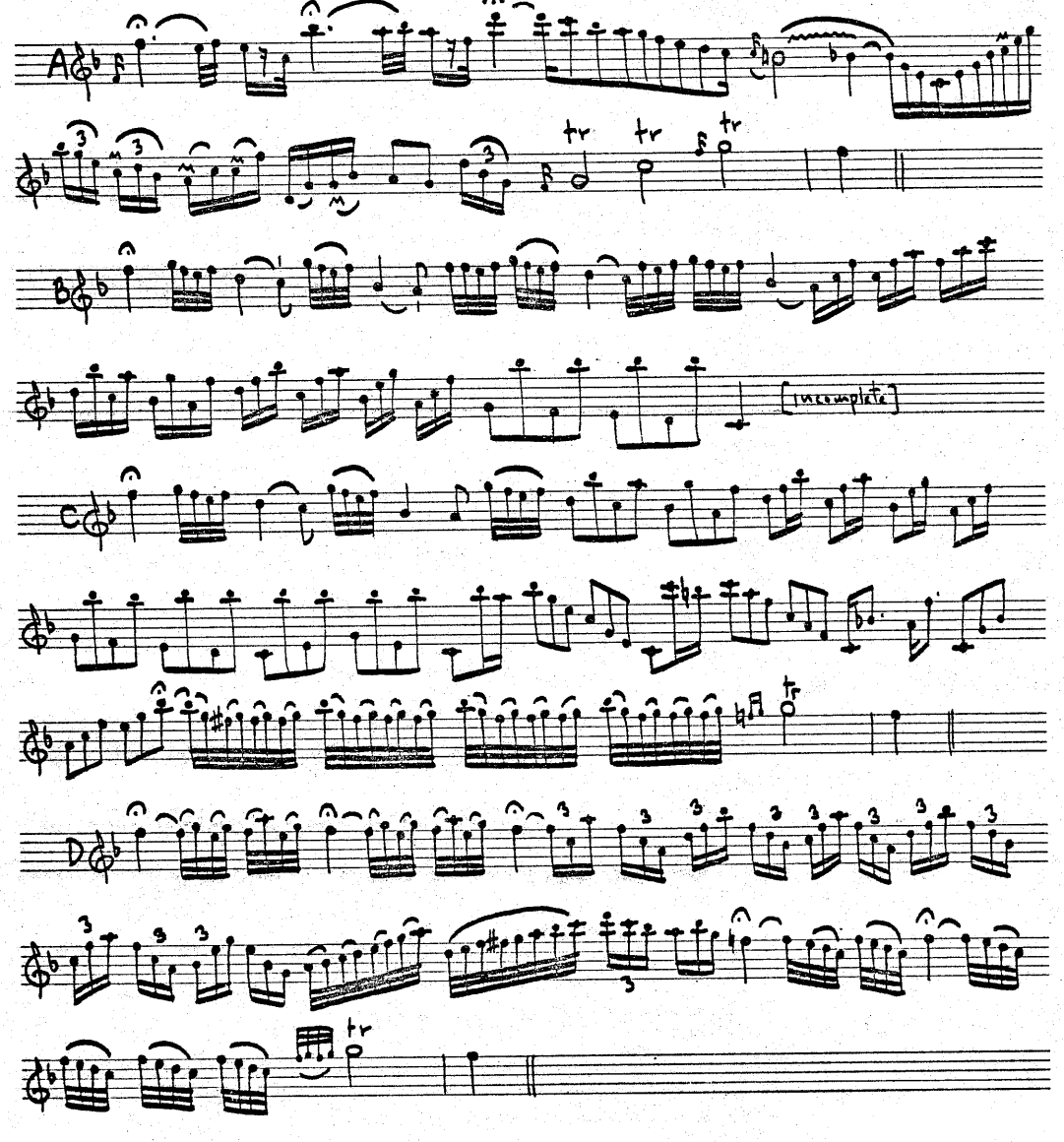


Jan Zach. Oboe concerto in F major.
Regensburg, Zach 21.
1st mvt., Tempo giusto in 2/4.
Versions A, B, and C.

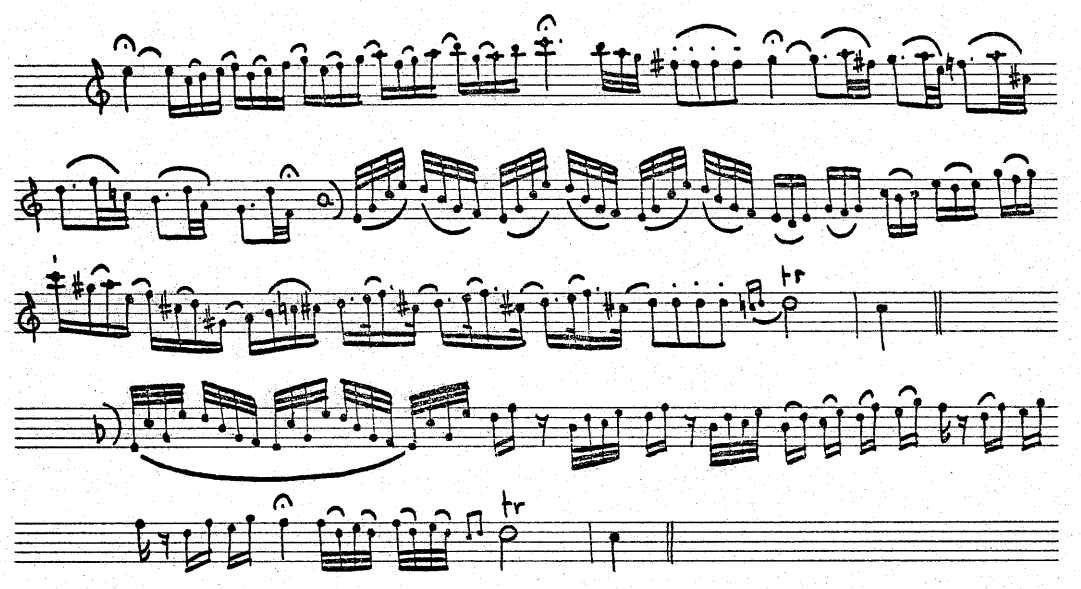




2nd mvt., Larghetto in 2/4.
Versions A, B, C, and D.

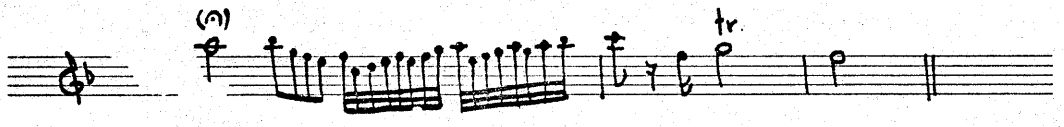


On the same sheet as the preceding, but unconnected with the Zach concerto.

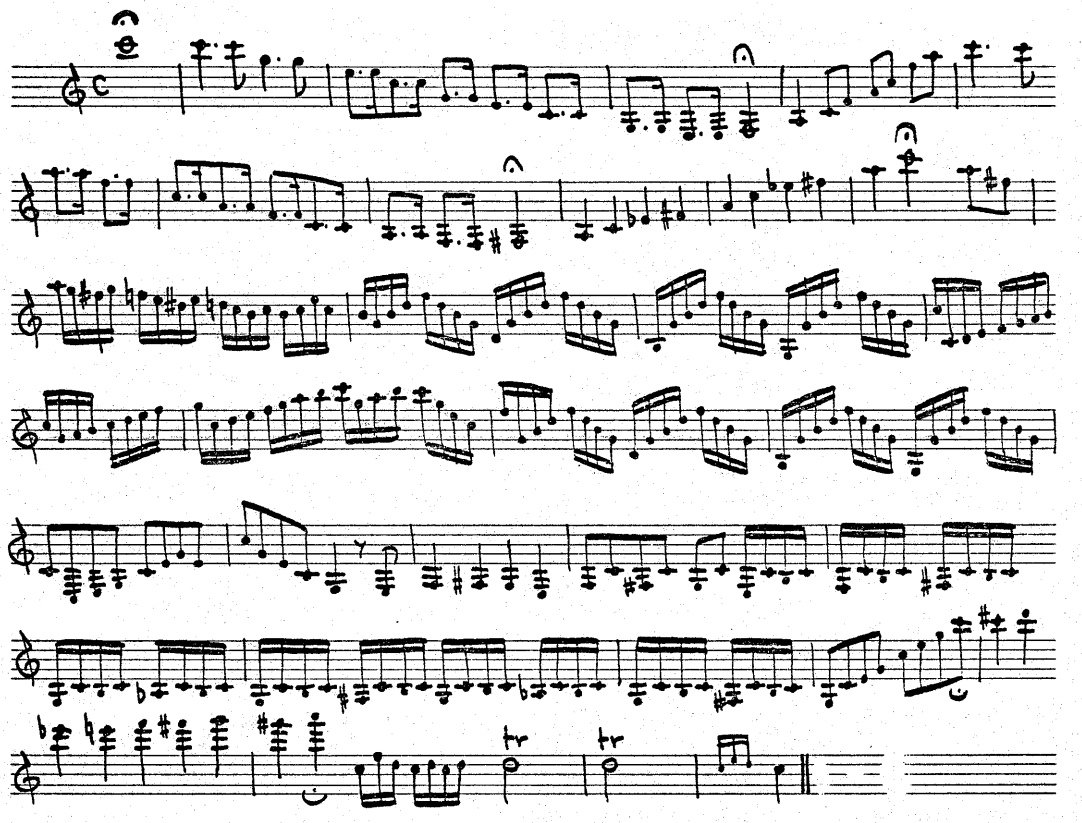


## Solo Cadenzas for Concertos other than Regensburg Oboe Concertos

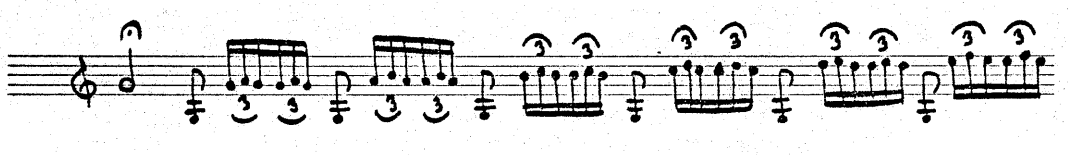
Anonymous clarinet concerto in D major.
Regensburg, Inc.IIc,1.
1st mvt., Allegro in C.

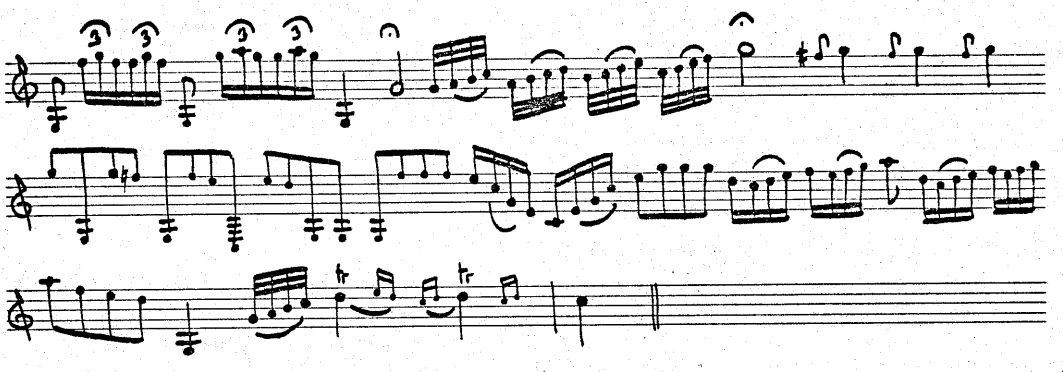


Anonymous basset horn concerto in F major.
Regensburg, Inc.IIc,9.
Only mvt., Allegro in C.

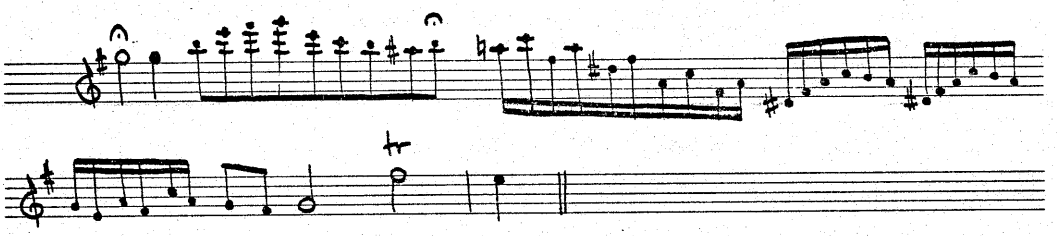


Anonymous horn concerto in Eb major.
Paris Conservatoire, D 11077.
1st mvt., Allegro moderato in C.

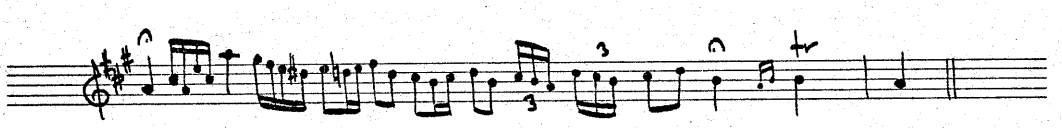




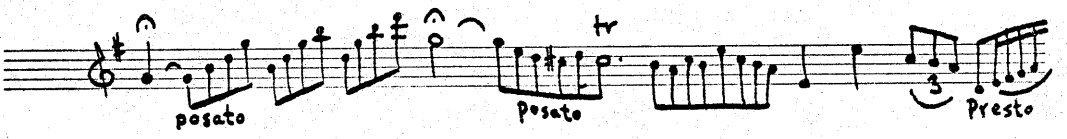
Franz Benda. Flute concerto in A major.
Karlsruhe. Reproduced in Schering, Instrumentalkonzerte, p. xvii.
2nd mvt.?

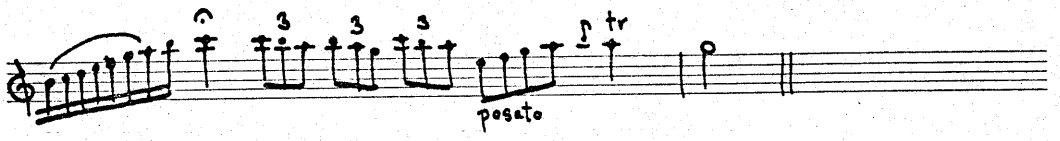


3rd mvt.?

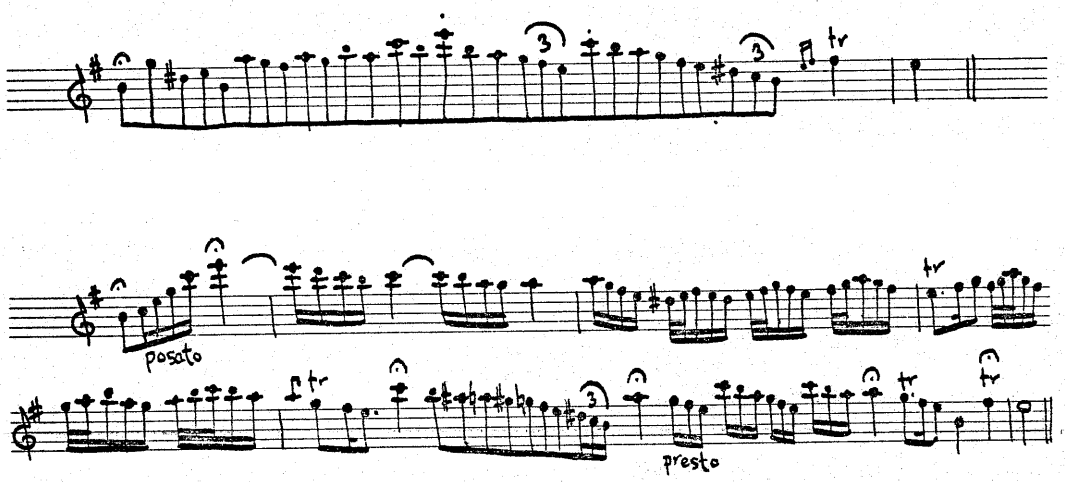


Giuseppe Bonno. Flute concerto in G major.
Karlsruhe, M.K. 62.
1st mvt.

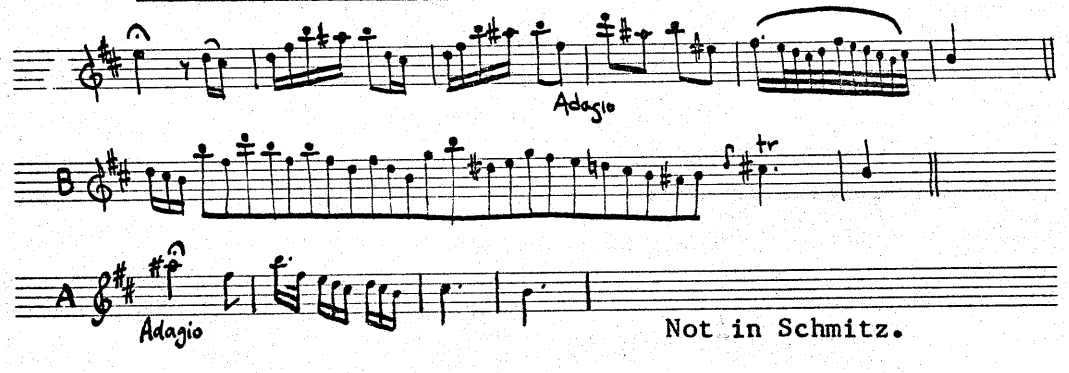





Two cadenzas for 2nd mvt., Adagio in C.

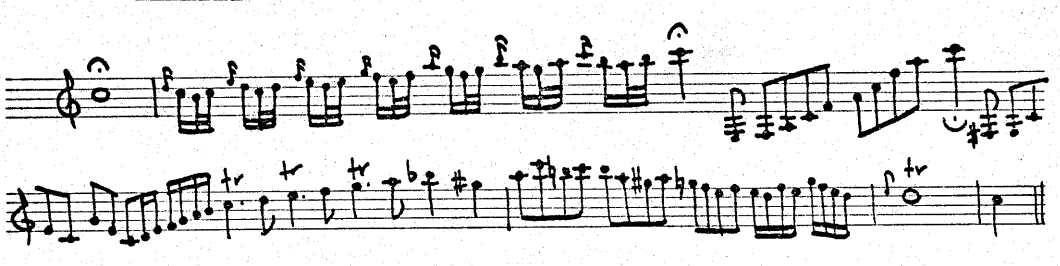



Caroli. Flute concerto in B minor.
Reproduced by Schmitz (Querflöte und Querflötenspiel, p. 63) as cadenzas, but really part of the movement.
Karlsruhe, M.K. 77.
1st mvt., Allegro ma non troppo in 2/4; 3rd mvt., Allegro in 3/8.

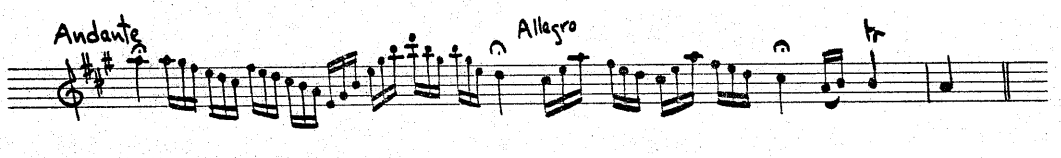



Not in Schmitz.

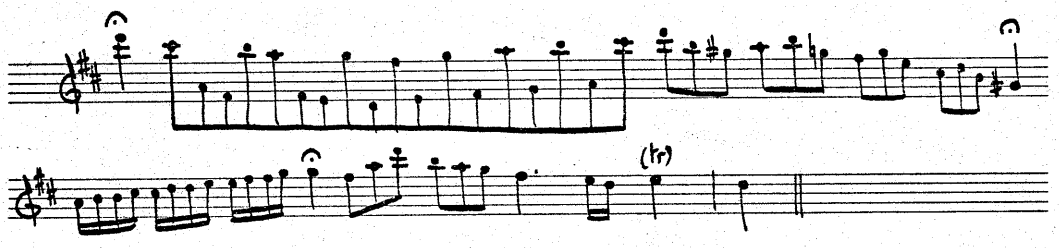
Henri Jacques de Croes. Clarinet concerto in Bb major.
Regensburg, H. de Croes 26.
1st mvt., Allegro in C.



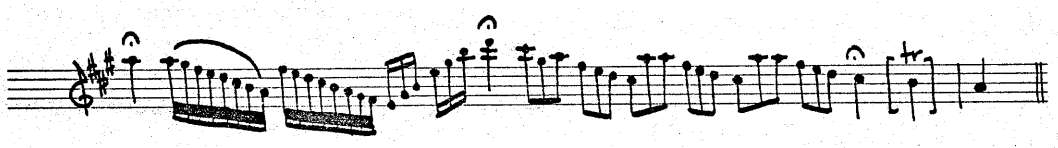
Nicolaus Dothel. Flute concerto in A major.
Regensburg, Dothel 1.
1st mvt., Allegro ma non troppo in C.



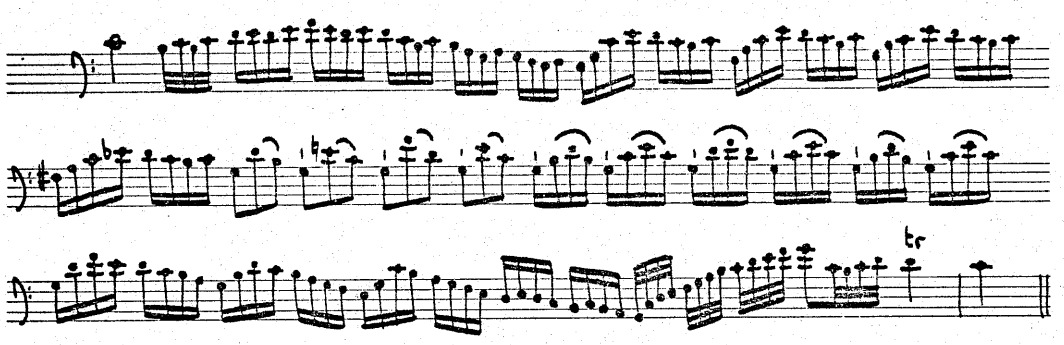

2nd mvt., Adagio in C.



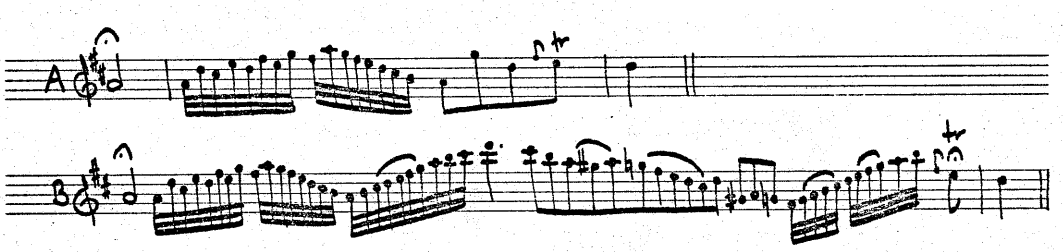

3rd mvt., Presto in 3/8.



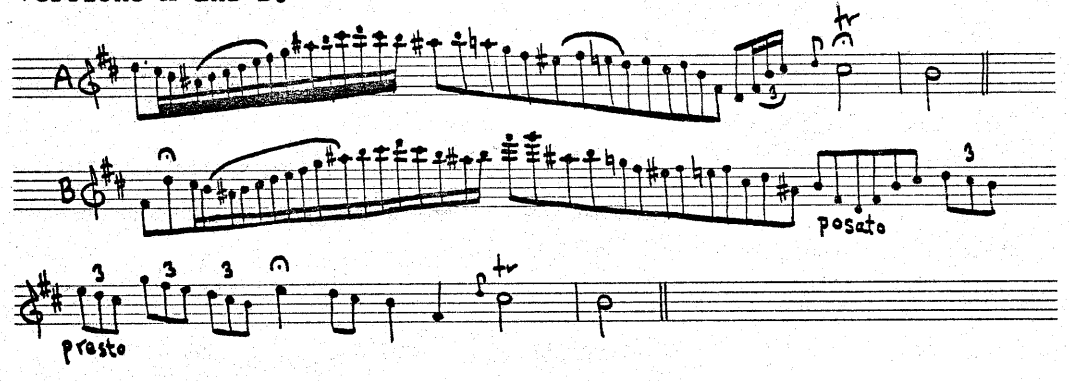
Ernst Eichner. Bassoon concerto in C major.
Schwerin, 1767.
1st mvt., Allegro moderato in ¢.



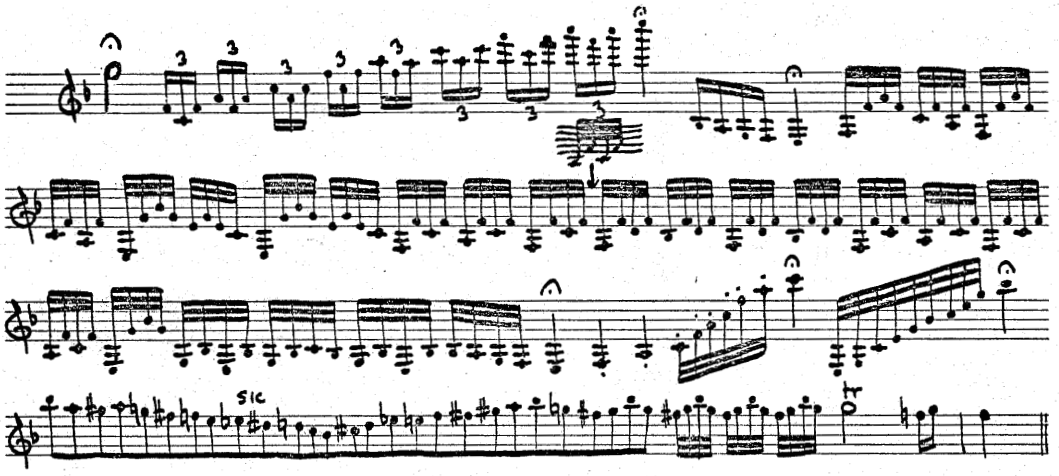
Gerosa. Flute concerto in D major.
Karlsruhe, M.K. 163.
1st mvt., Larghetto in C.
Versions A and B.



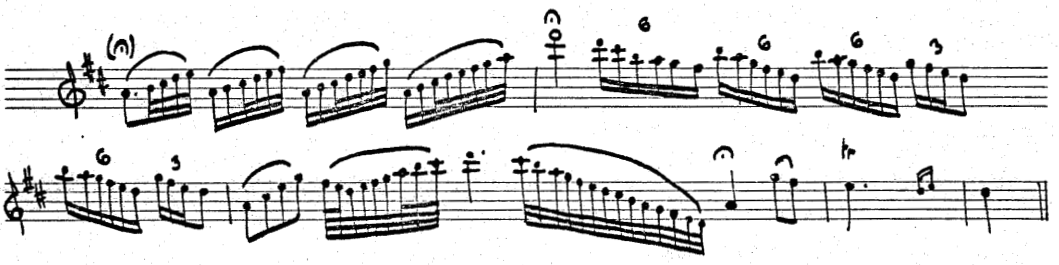

3rd mvt., Largo in 3/4.
Versions A and B.



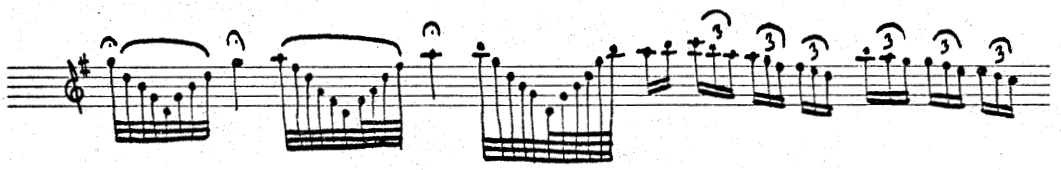
(Leopold?) Koželuch. Clarinet concerto in Eb major.
Knihovna Národního Musea, Prague, XI. E. 83.
1st mvt., Allegro in C.

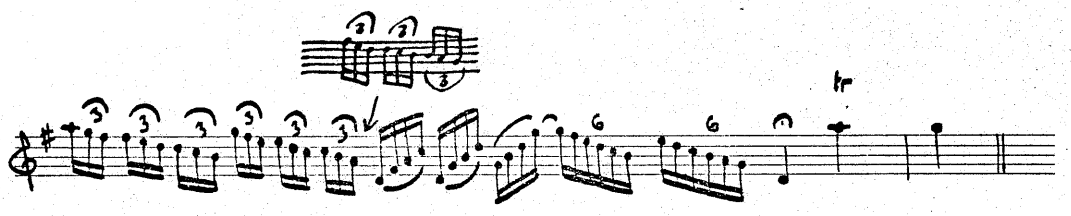



Antonio Mahaut. Flute concerto in D major.
Kungliga Musikaliska Akademiens Bibliotek, Stockholm.
1st mvt., Allegro andante in C.

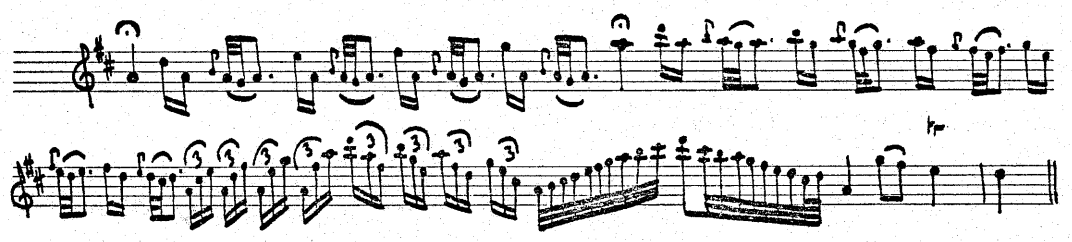


2nd mvt., Adagio non molto in C.

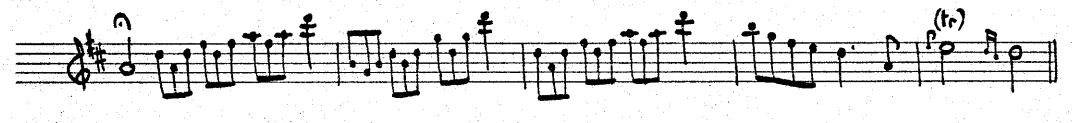




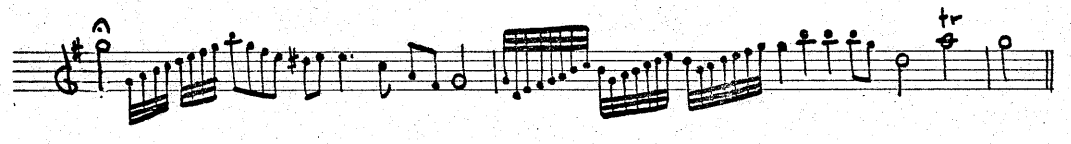
3rd mvt., Allegro moderato in 2/4.



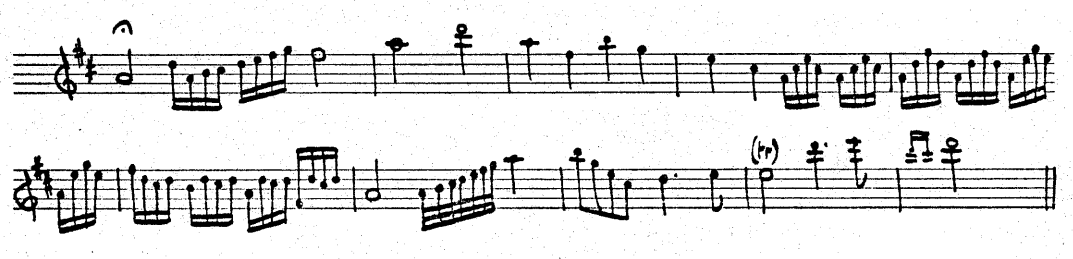
Joseph Meslevecek. Flute concerto in D major.
Stadtbibliothek, Breslau, Musik Ha 15.
1st mvt., Allegro modo in C.



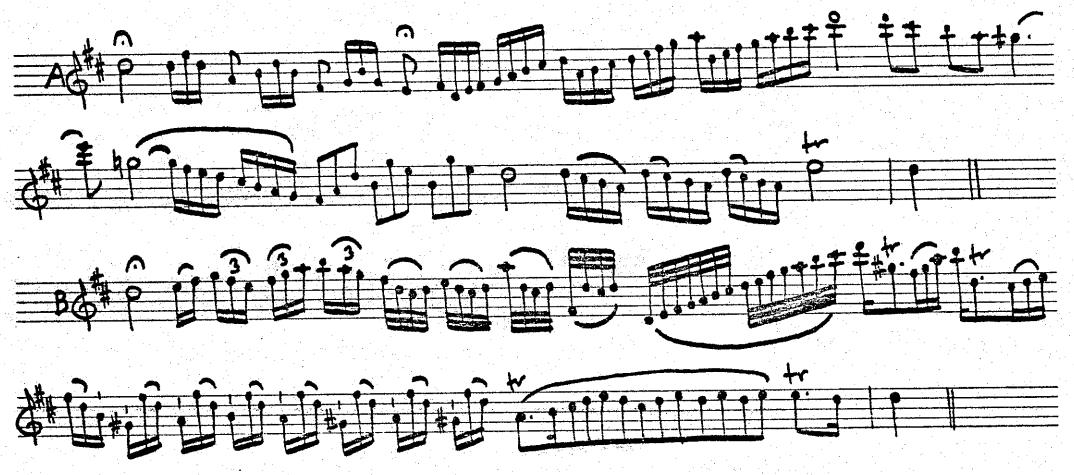
2nd mvt., in 3/4.



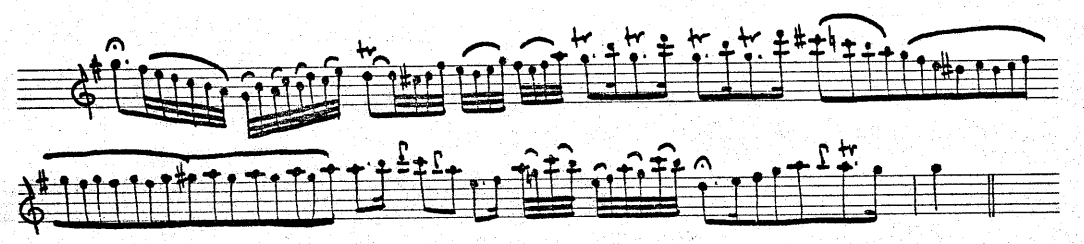
3rd mvt., Allegro molto in 2/4.



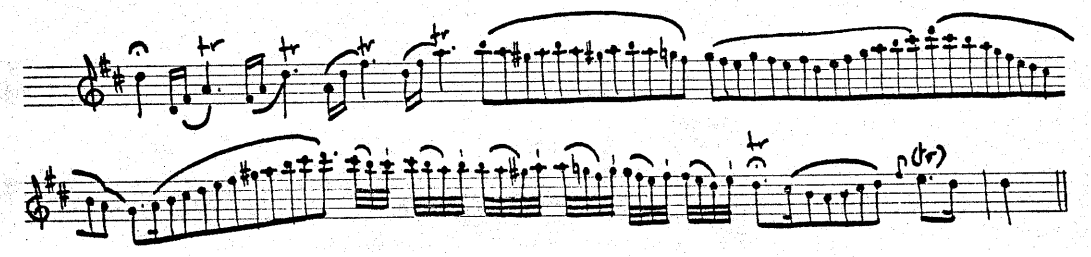
Nicolo Porpora. Flute concerto in D major.
Karlsruhe, M.K. 748/9. Reproduced in Schmitz, Querflöte, p. 62.
1st mvt.
Versions A and B.



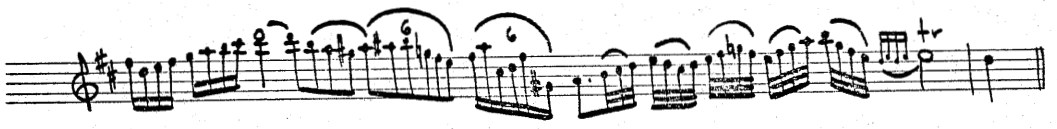

2nd mvt.



3rd mvt.

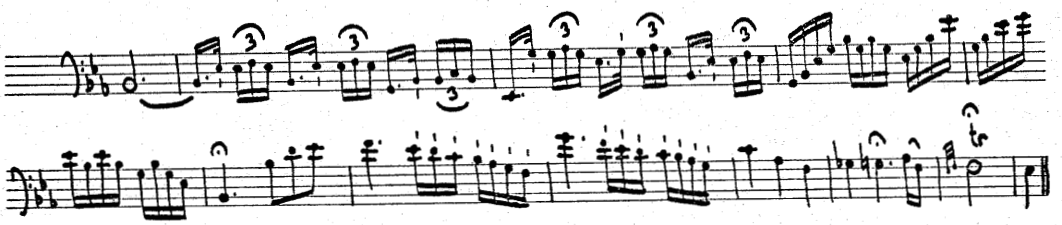


Reinart. Flute concerto in D major.
Karlsruhe, M.K. 155. Reproduced in Schmitz, Querflöte, p. 63.
1st mvt.

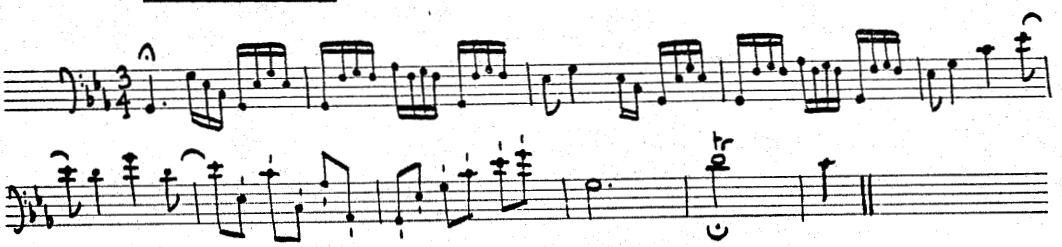


2nd mvt.

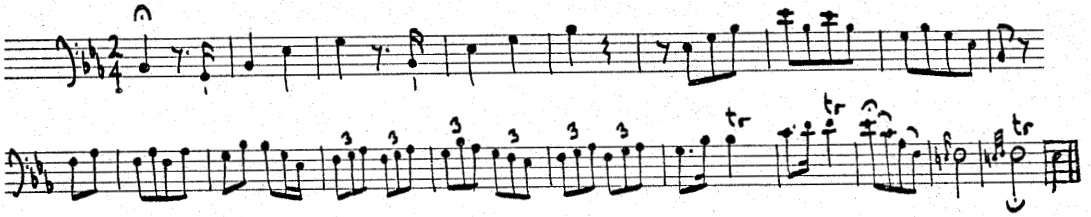
Franz Anton Rosetti. Bassoon concertino in Eb major.
Regensburg, Rosetti 22/II.
1st mvt., Allegretto molto comodo in C.



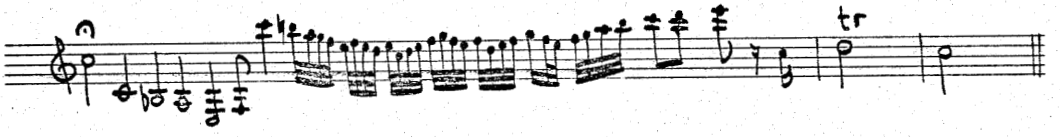
2nd mvt., Adagio assai in 3/4.



3rd mvt., Spiritoso, ma non tanto in 2/4.

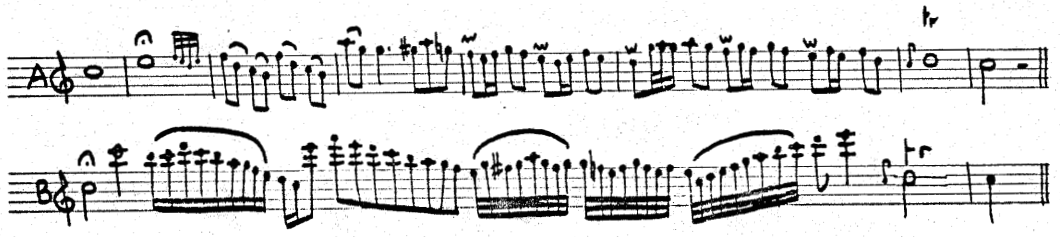


Theodor von Schacht. Clarinet concerto in Bb major.
Regensburg, Schacht 38.
1st mvt., Allegro moderato in C.
Probably by Joseph Schierl (see p. 65 above).

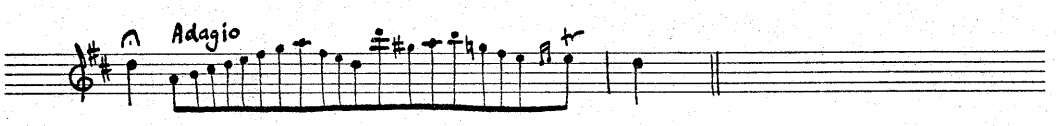


2nd mvt., Adagio in ¢.

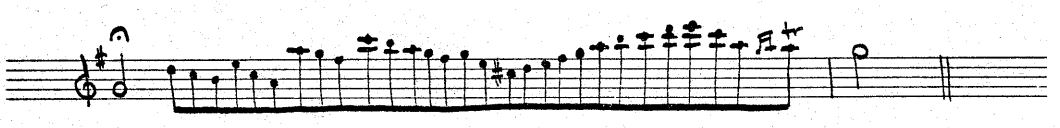
Theodor von Schacht. Clarinet concerto in Bb major.
Regensburg, Schacht 44.
1st mvt., Allegro in C.
Probably by Joseph Schierl.



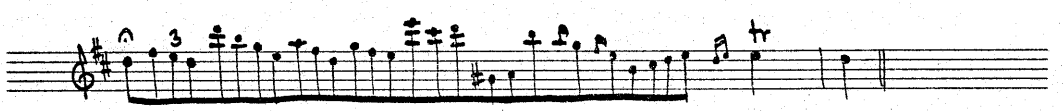
Seidel. Flute concerto in D major.
Karlsruhe, M.K. 904.
1st mvt., Allegro in 2/4.



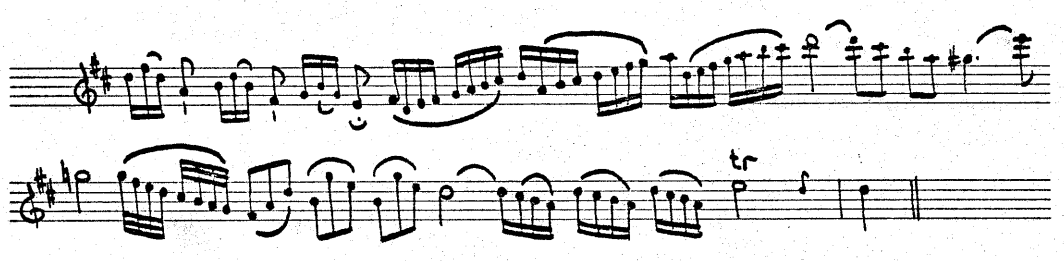

2nd mvt., Andante in 3/4.



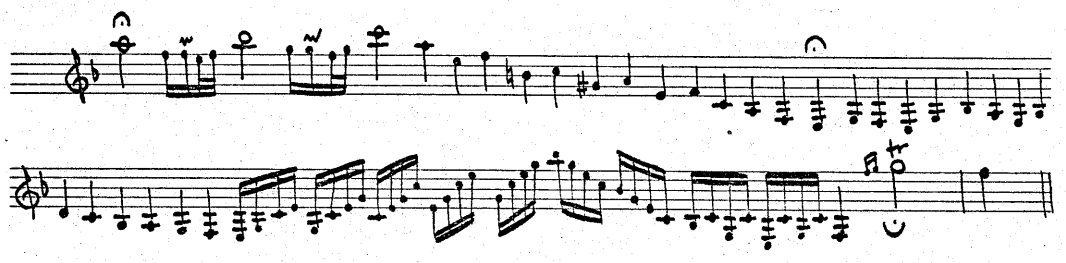
3rd mvt., Allegro e spirituoso in 2/8.



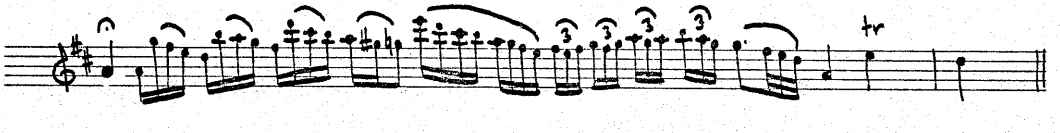

Johann Stamitz. Flute concerto in D major.
Karlsruhe, M.K. 914.
2nd mvt., Adagio ma non troppo in 2/4.



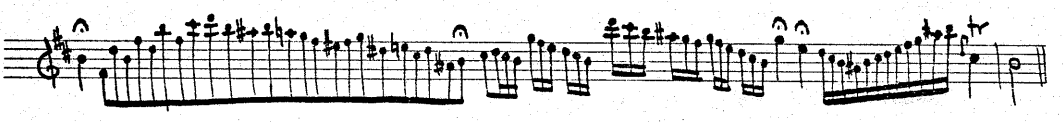
Karl Stamitz. Basset horn concerto
Burgsteinfurt, S-ta67.
1st mvt., Allegro in ¢.



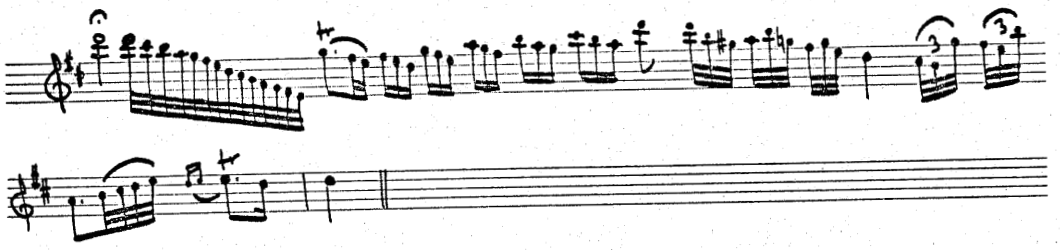
Giuseppe Toeschi. Flute concerto in D major.
Karlsruhe. Reproduced in Schering, Instrumentalkonzerte, p. xvii.
2nd mvt.?



Georg Christoph Wagenseil. Flute concerto in D major.
Karlsruhe, M.K. 992.
2nd mvt., Largo in 3/4.



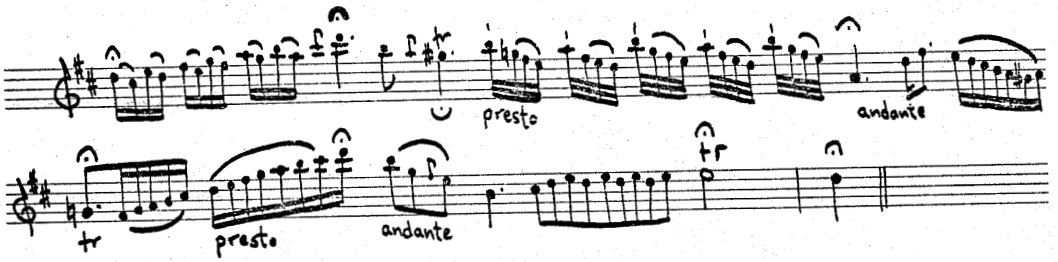
Wenzel Woditzka. Flute concerto in D major.
Karlsruhe, M.K. 1003.
1st mvt., Allegro in C.



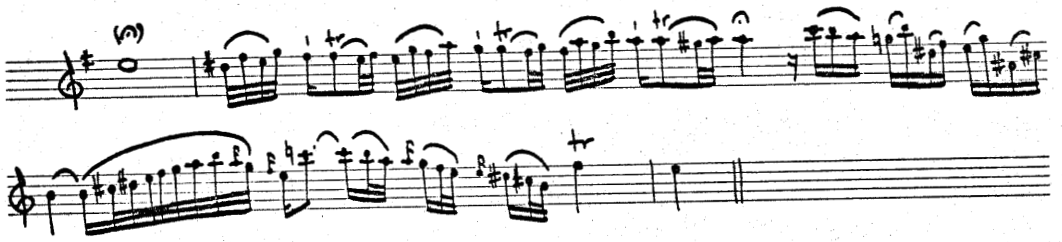
(The cadenza quoted in Schmitz, Querflöte und Querflötenspiel, p. 64 for the 3rd mvt. is actually part of the text.)

## Solo Cadenzas for Nonconcertos

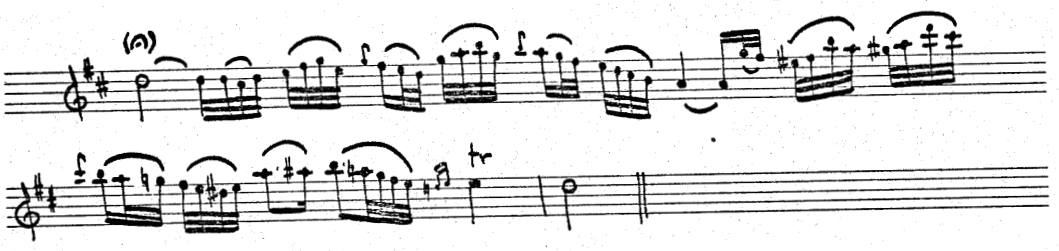
Antonio Mahaut. Duet for two flutes in D major.
Karlsruhe, M.K. 267. (In first flute part.)
6th mvt., Largo in 2/4.



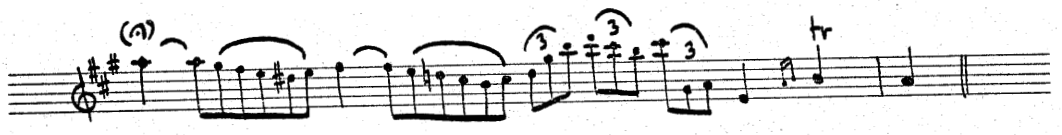

Pietro Nardini. Sonata for flute and basso continuo in G major.
Instituto Nicolo Paganini, Genoa, M.3.23.33.
2nd mvt., Adagio in C.



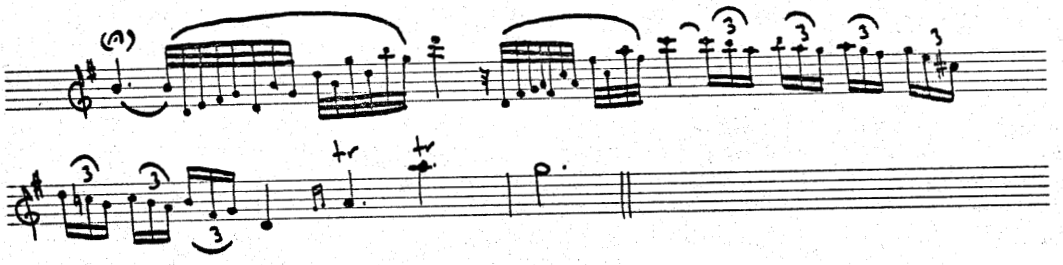
Pietro Nardini. Sonata for flute and basso continuo in D major.
Instituto Nicolo Paganini, Genoa, M.3.23.32.
1st mvt., Adagio in C.



Giovanni Platti. Sonata for flute and basso continuo in A major,
Opus 3 No. 4. NÜrnberg, ca. 1743.
1st mvt., Grave e Cantabile in C.

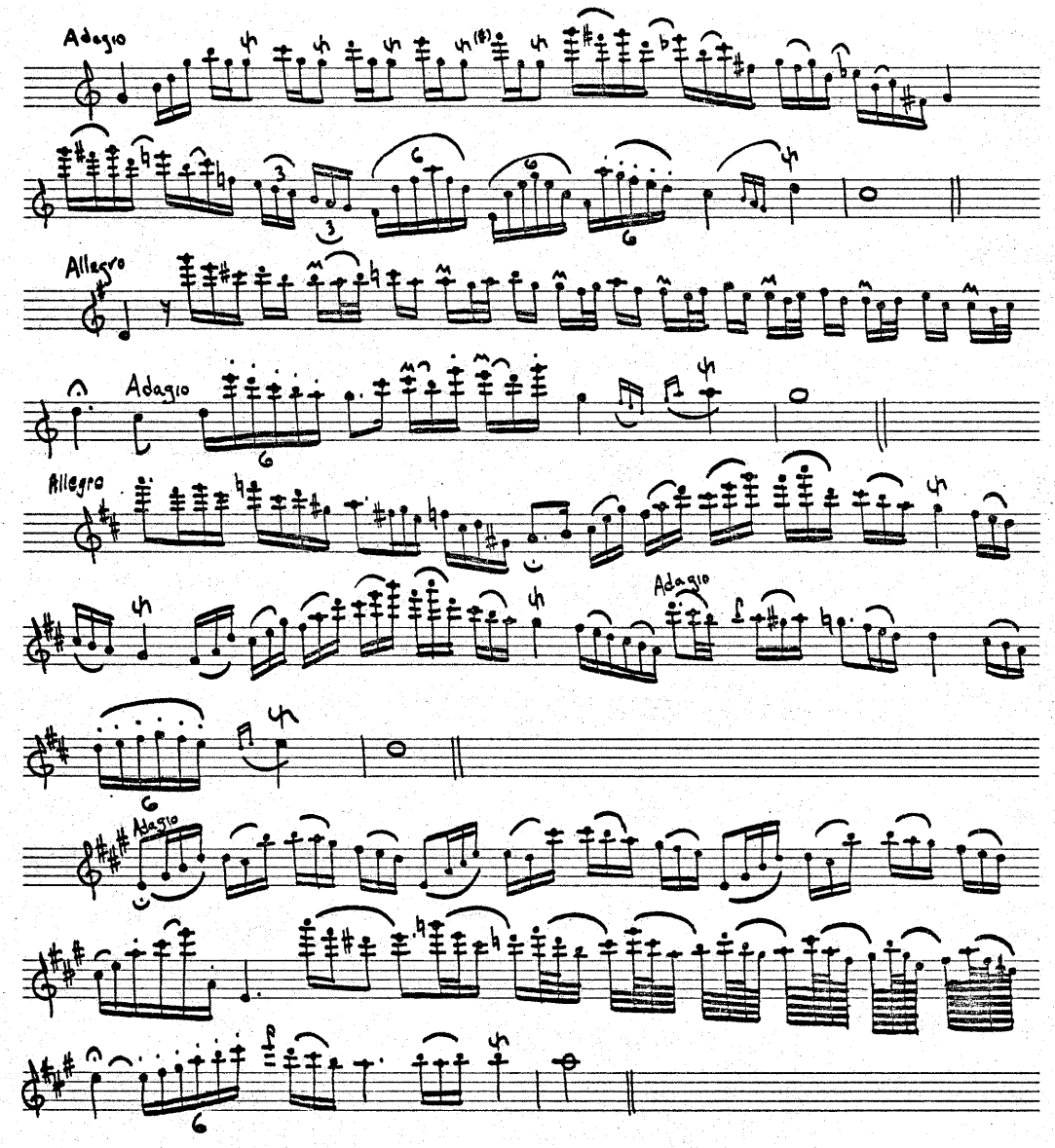


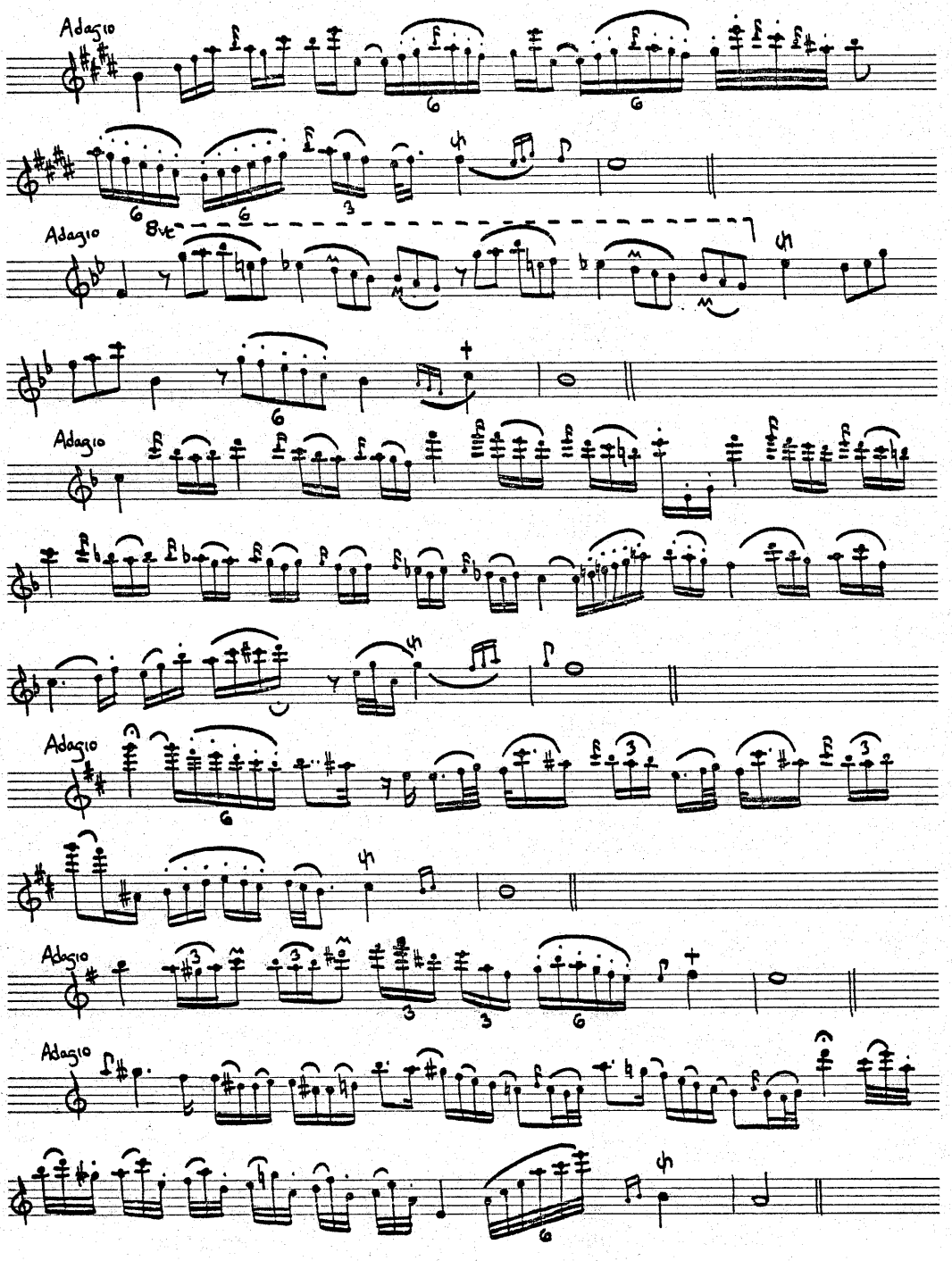
Giovanni Platti. Sonata for flute and basso continuo in G major,
Opus 3 No. 6. NÜrnberg, ca. 1743.
1st mvt., Siciliana Adagio in 6/8.

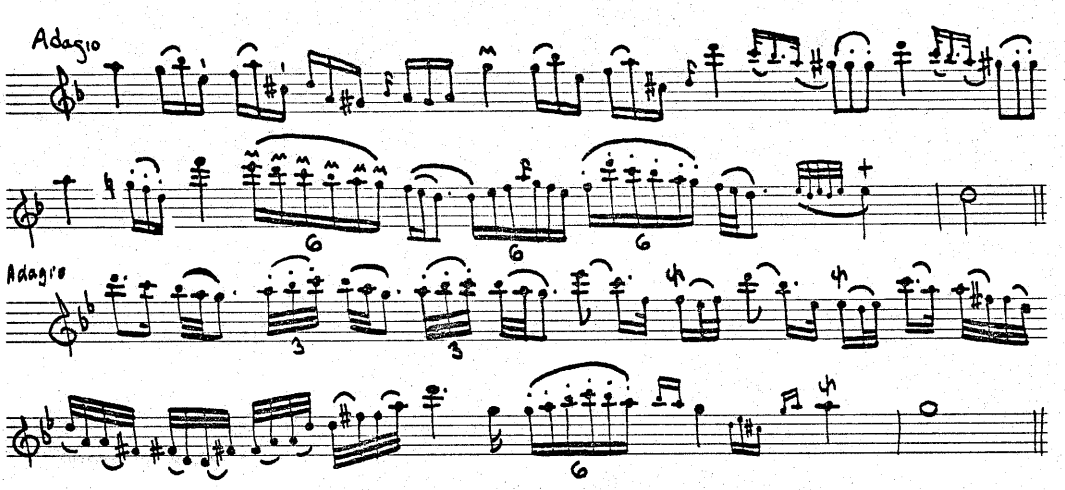


## Pedagogical Cadenzas

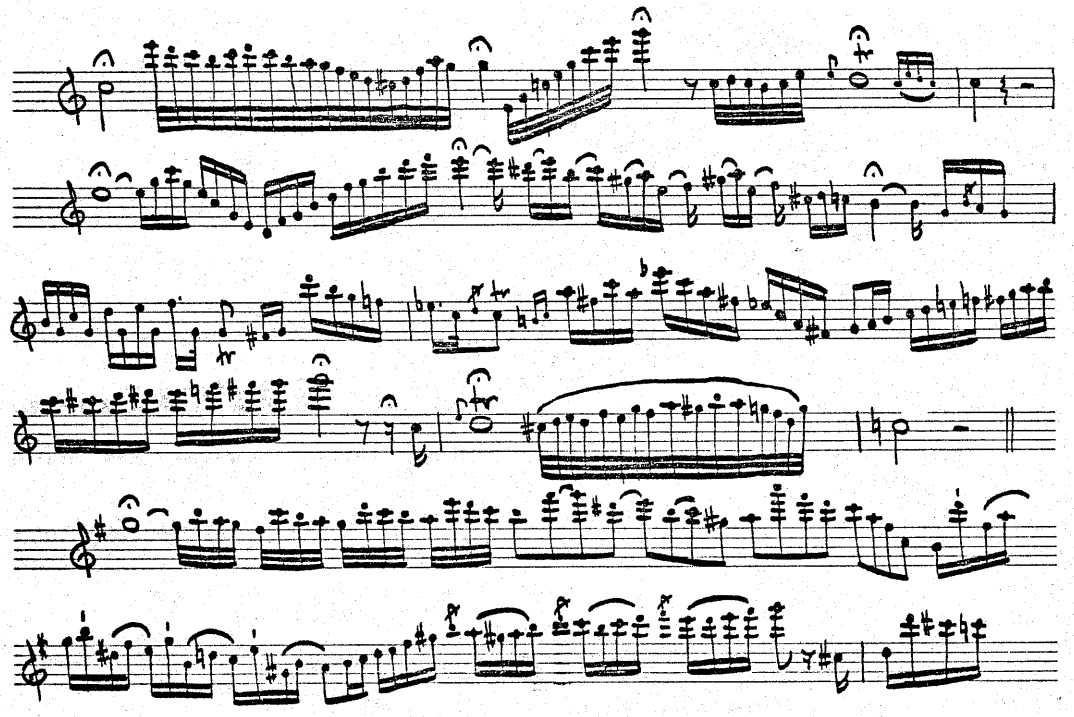
Charles Delusse. L'Art de la flûte traversière. Paris, ca. 1761.
Cadenzas from set of twelve caprices for solo flute.

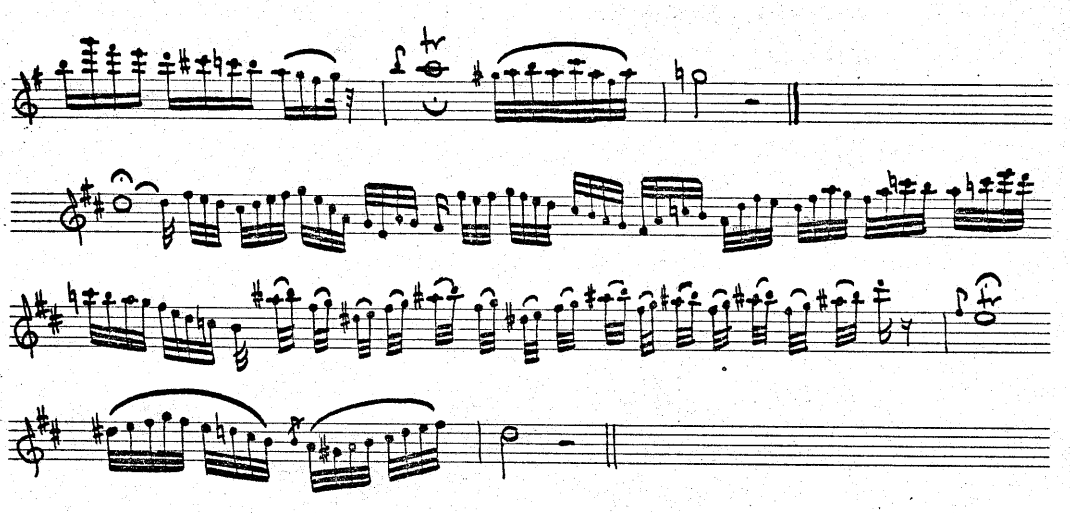



Adagio
8va
Adagio
Adagio
Adagio
Adagio
Adagio



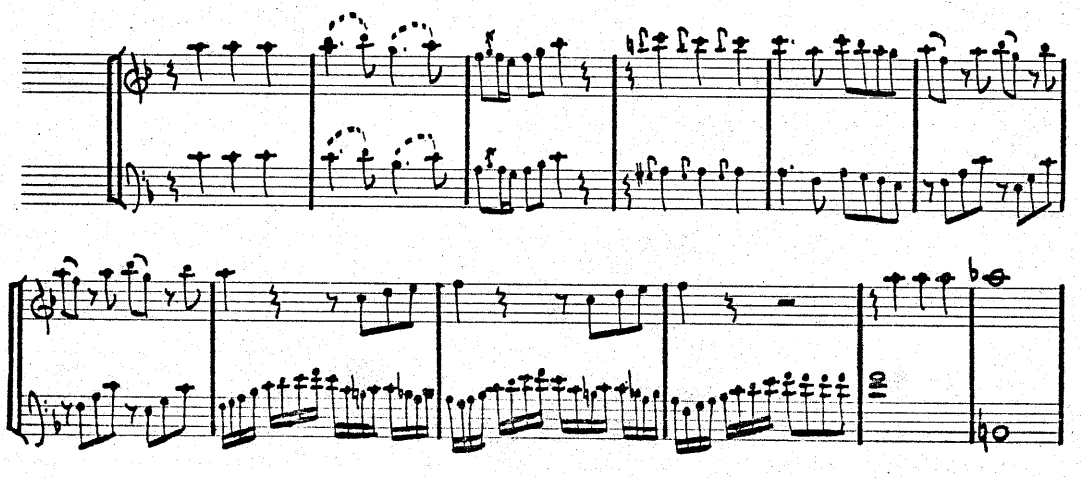

François Devienne. Méthode pour la flûte par F. Devienne. Français et allemand. Offenbach, ca. 1805, pp. 62-63. Four cadenzas.

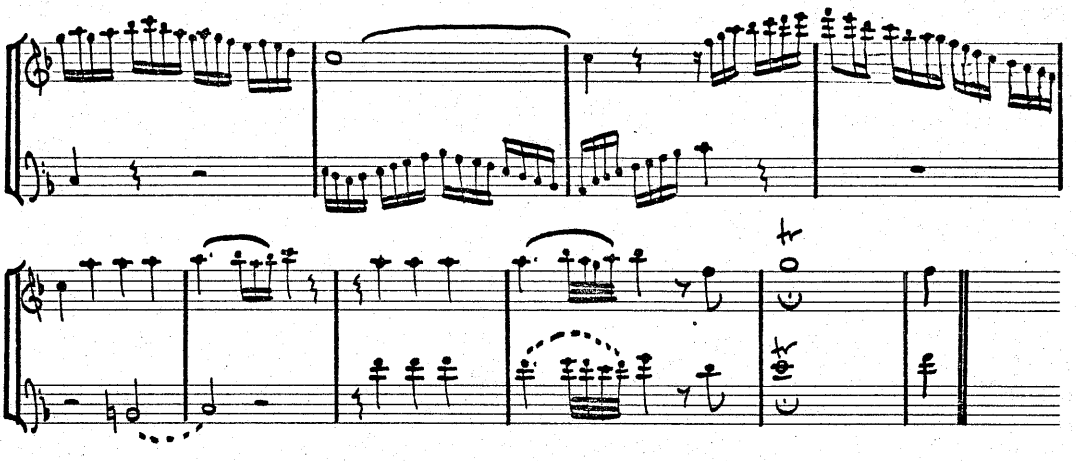




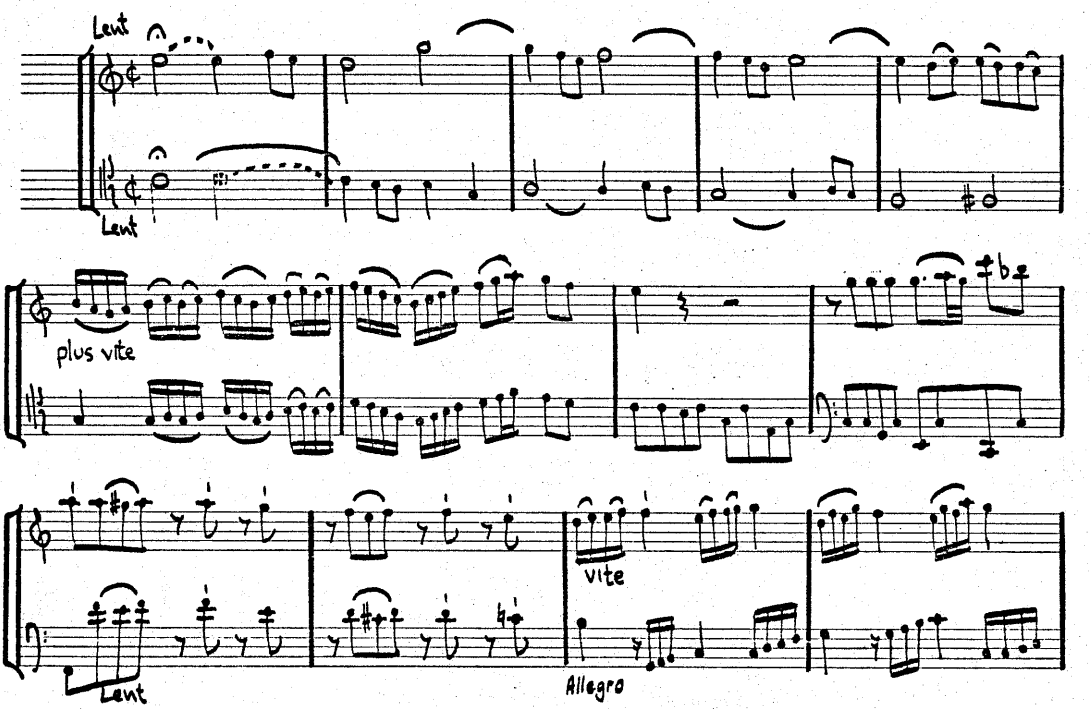
## Double Cadenzas

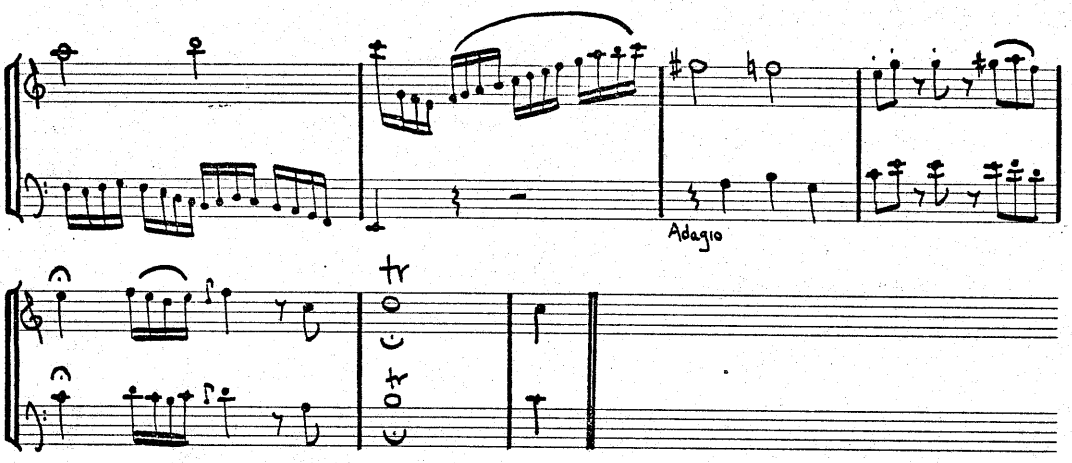
Jean-Baptiste Bréval. Simphonie concertante for flute, bassoon, and orchestra in F major, Opus 31. Paris, ca. 1790.
1st mvt., Maestoso in 2.
(Dotted slurs in bassoon part only.)



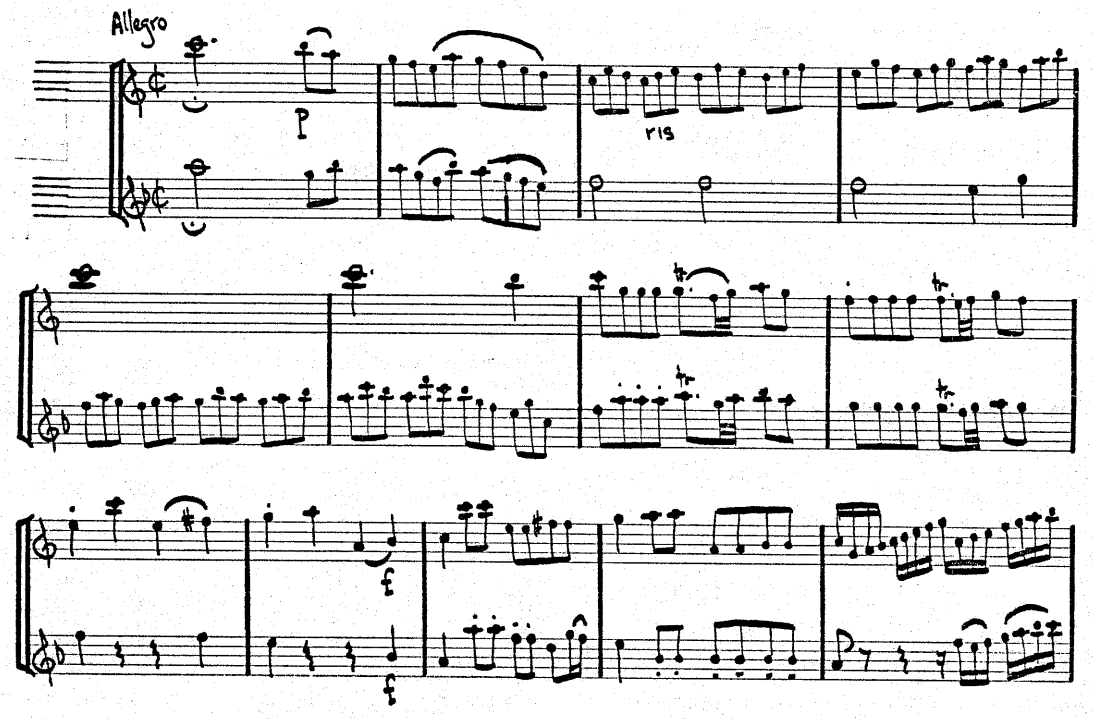


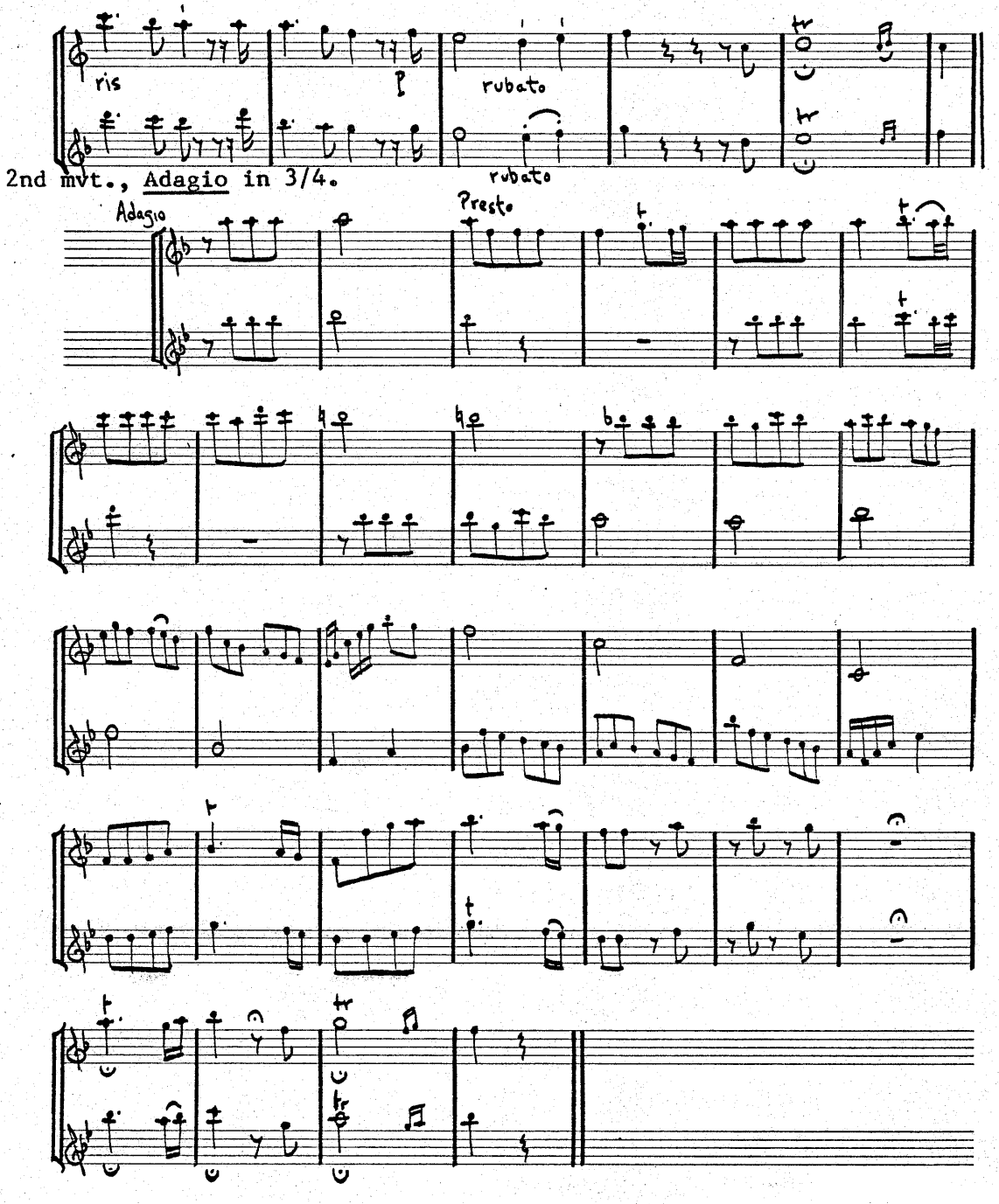
François Devienne. Simphonie concertante for oboe or clarinet, bassoon, and orchestra. Paris, ca. 1787.
1st mvt., (no tempo marking) in ¢.
(Dotted slurs in bassoon part only.)



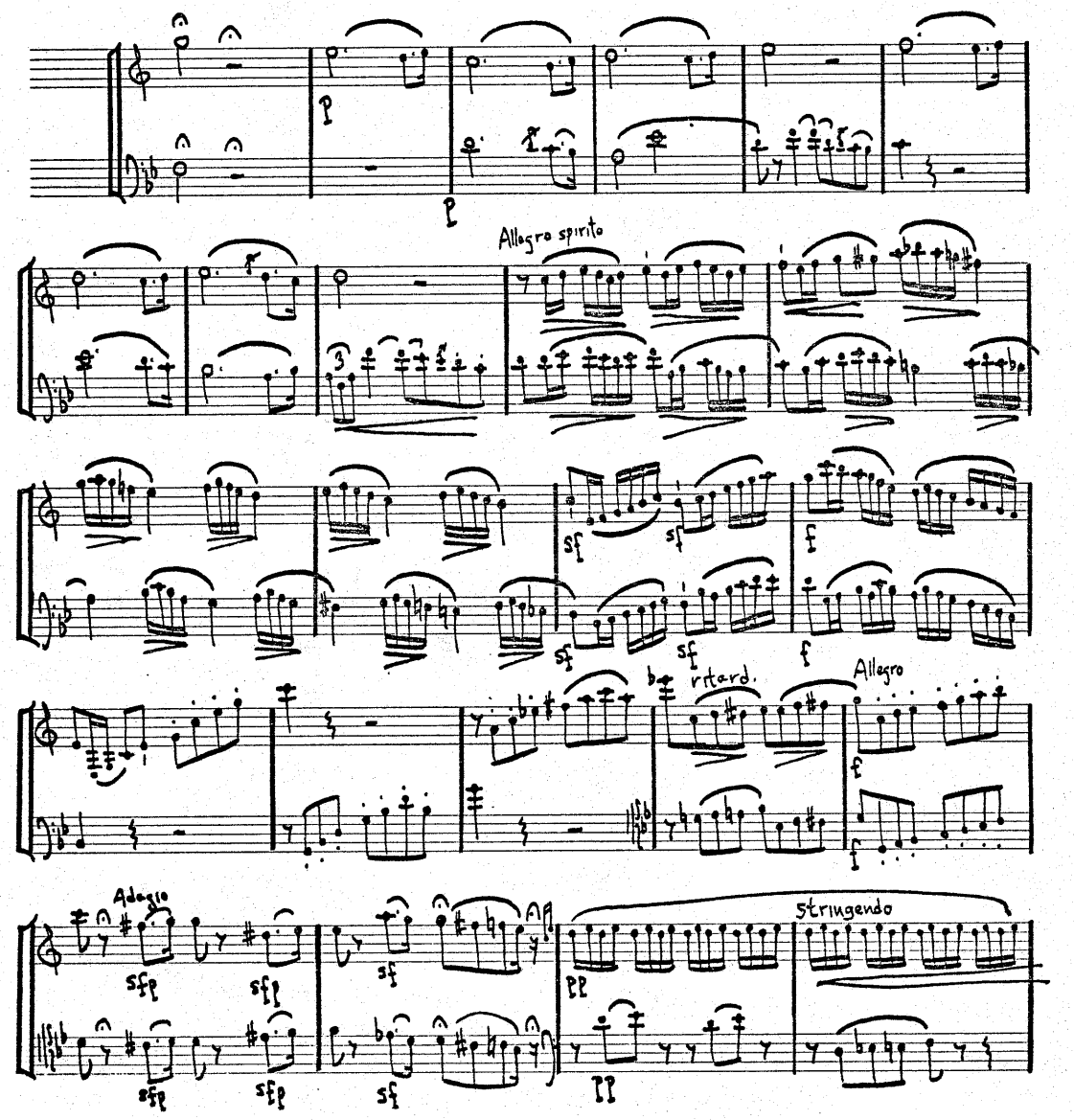


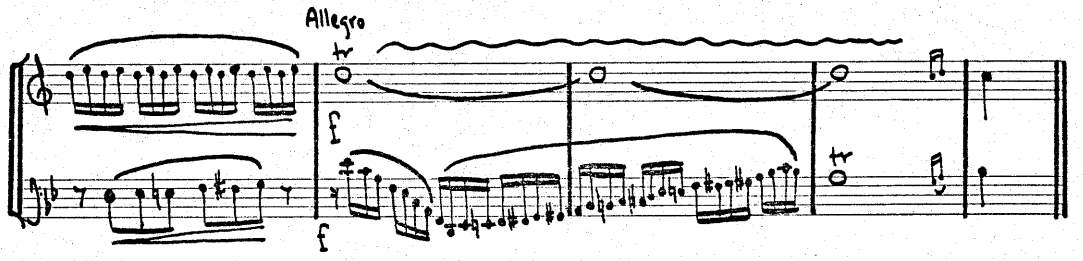

Joseph Fiala. Concertante in Bb for clarinet, talie (English horn), and orchestra. Regensburg, Fiala 6.
1st mvt., Allegro moderato in ¢.



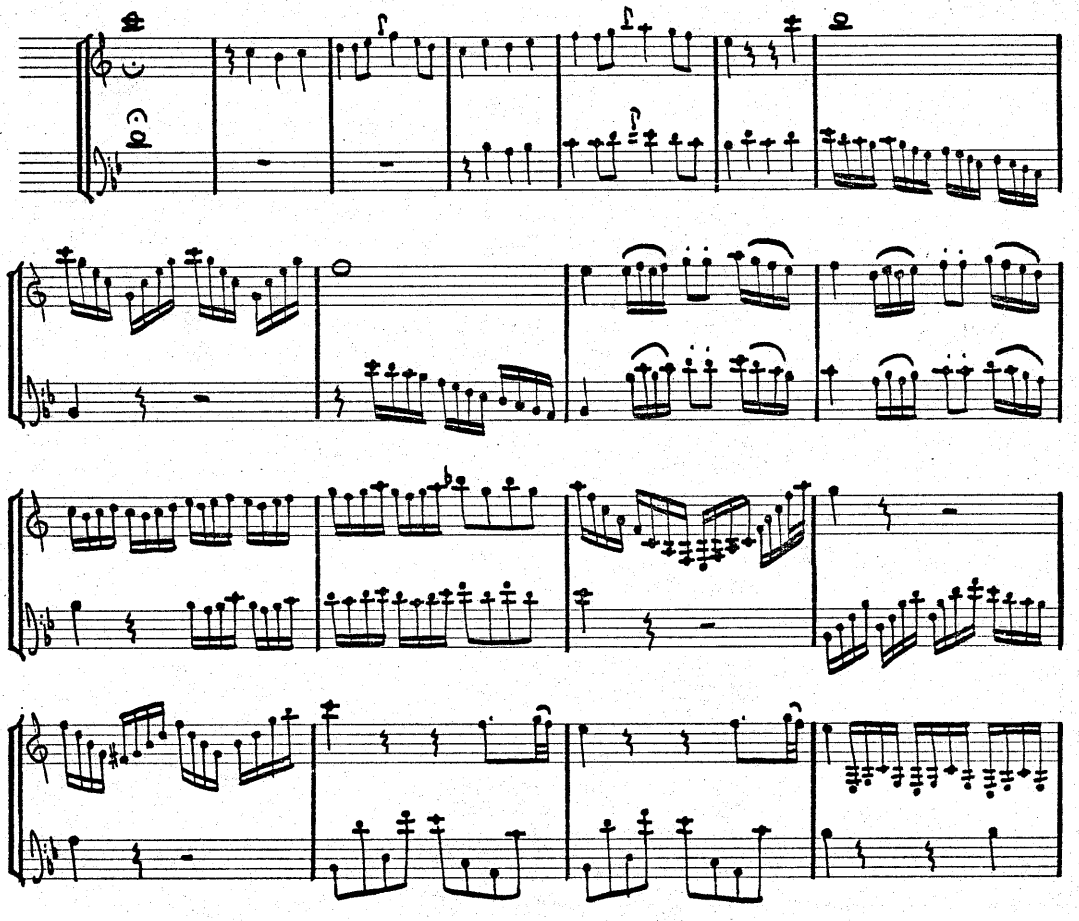

ris
rubato
rubato
2nd mvt., Adagio in 3/4.
Adagio
Presto

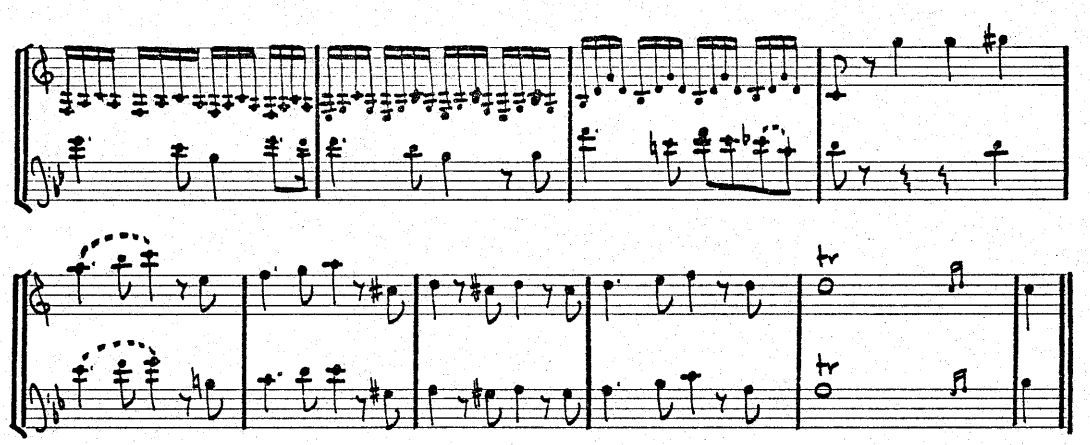
Karl Andreas Goepfert. Concertante for clarinet, bassoon, and orchestra in Bb major. Offenbach, ca. 1817.
1st mvt., Andantino in C.



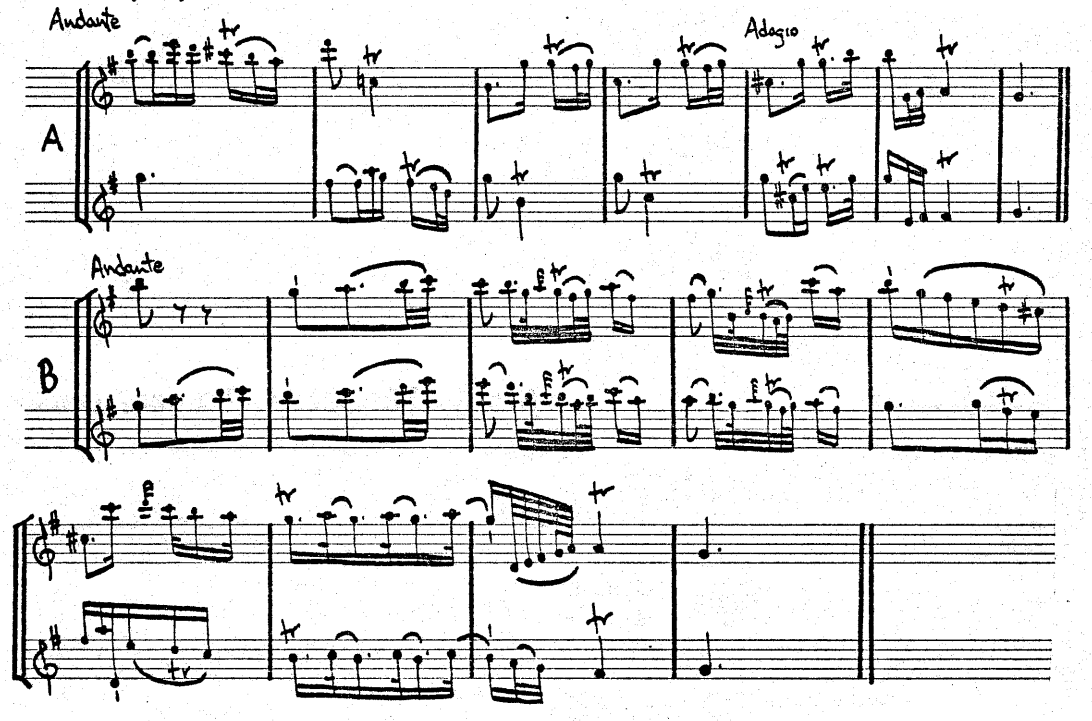


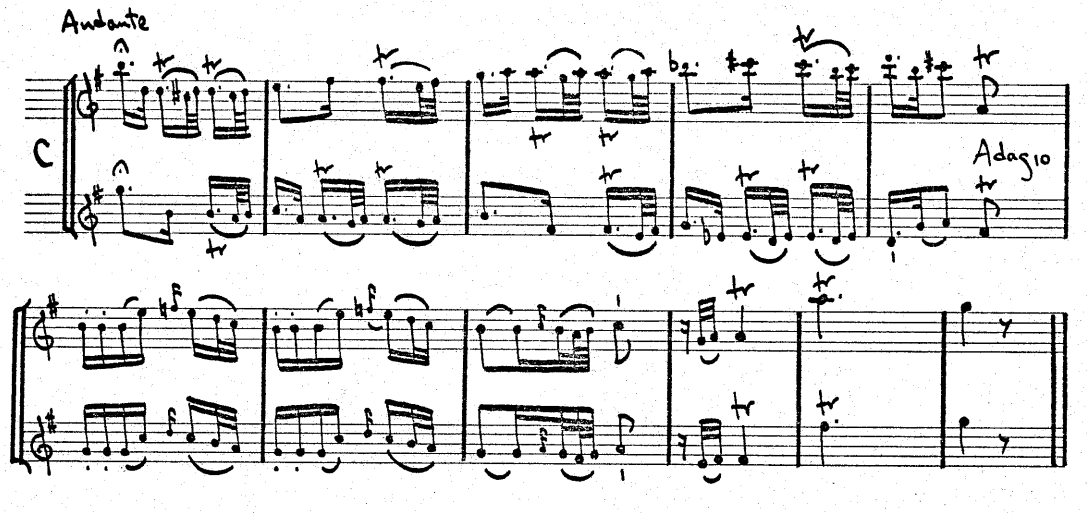

Franz Anton Hoffmeister. Sinfonie Concertante for clarinet, bassoon, and orchestra in Bb major. Offenbach, ca. 1803.
1st mvt., Allegro maestoso in C.



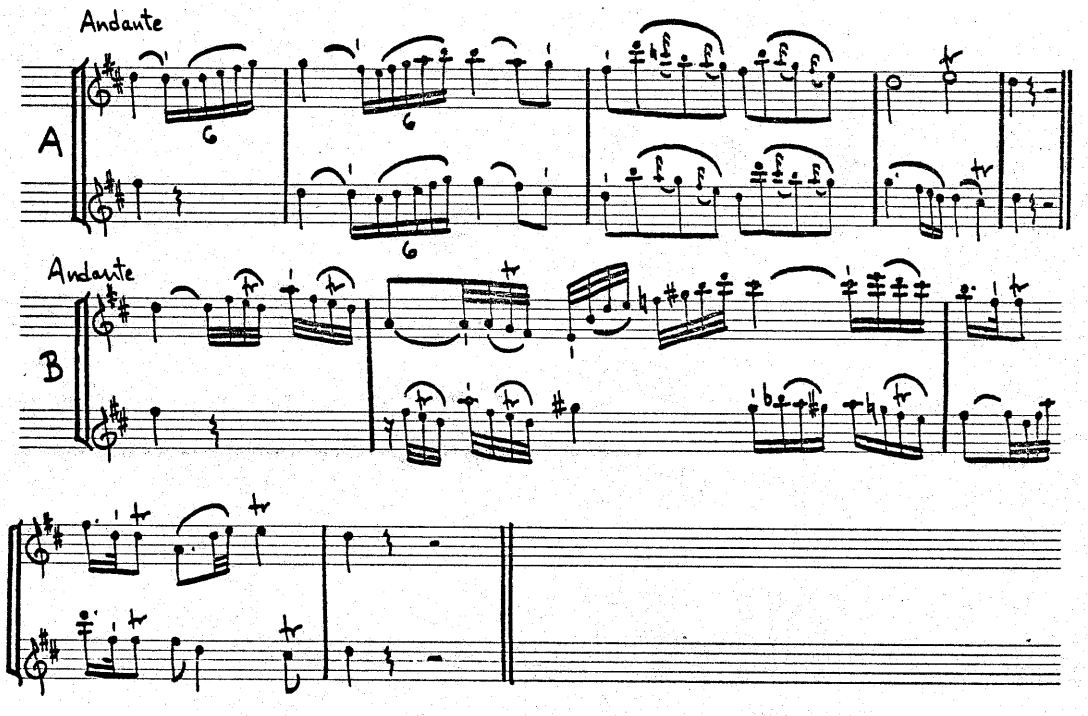


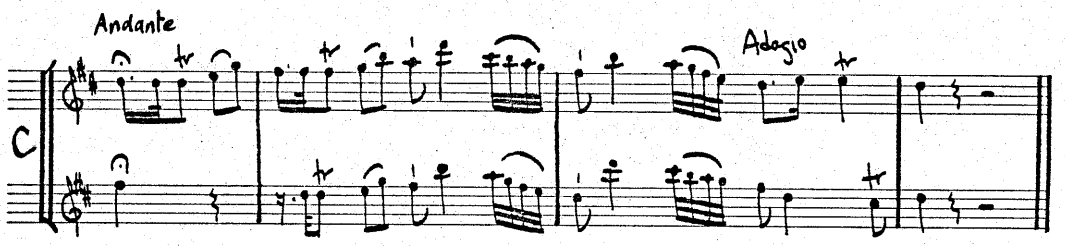
Jacob Friedrich Kleinknecht. Sonata for two flutes and basso continuo in G major. Nürnberg, ca. 1764.
2nd mvt., Andante in 3/8.
Versions A, B, and C.



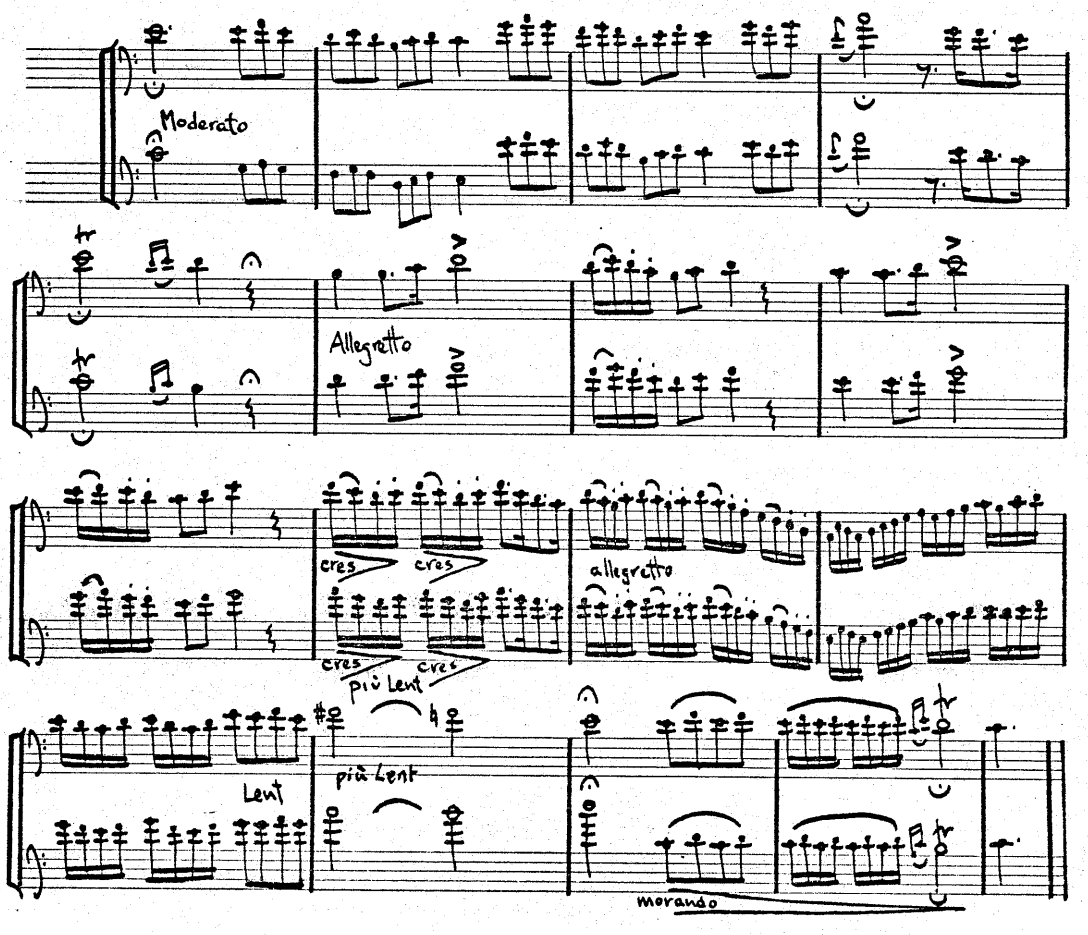



Jacob Friedrich Kleinknecht. Sonata for two flutes and basso continuo in D major. NÜrnberg, ca. 1764.
2nd mvt., Andante in C.
Versions A, B, and C.

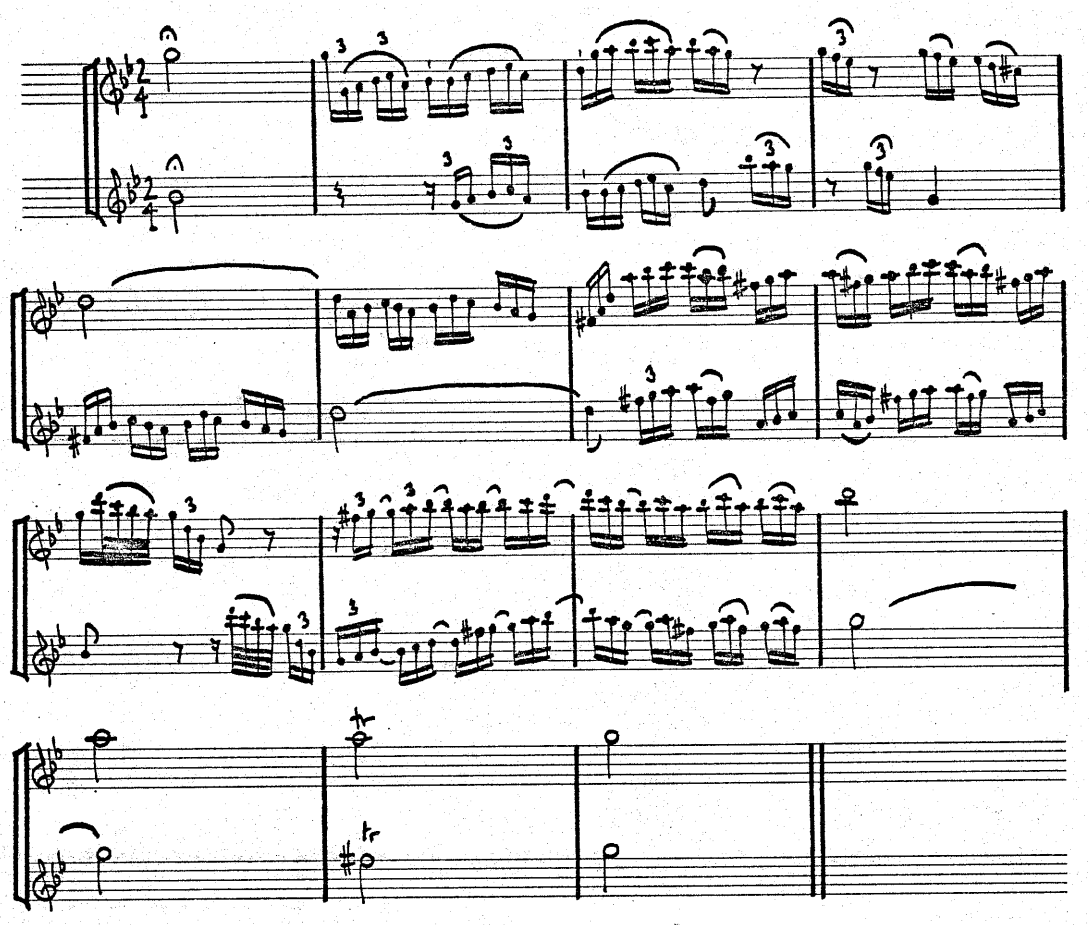




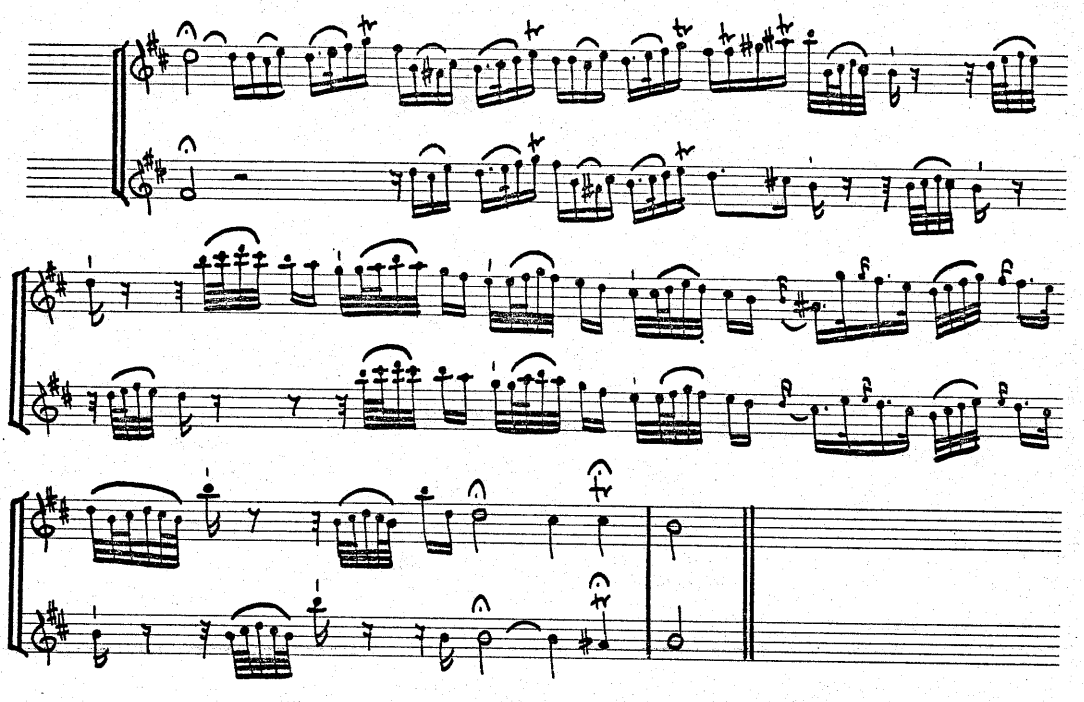

Meinard le cadet. Sinffonie (sic) Concertante for two bassoons and orchestra in C major (1780). Paris Conservatoire, D. 7861.
1st mvt., Allegro moderato in ¢.



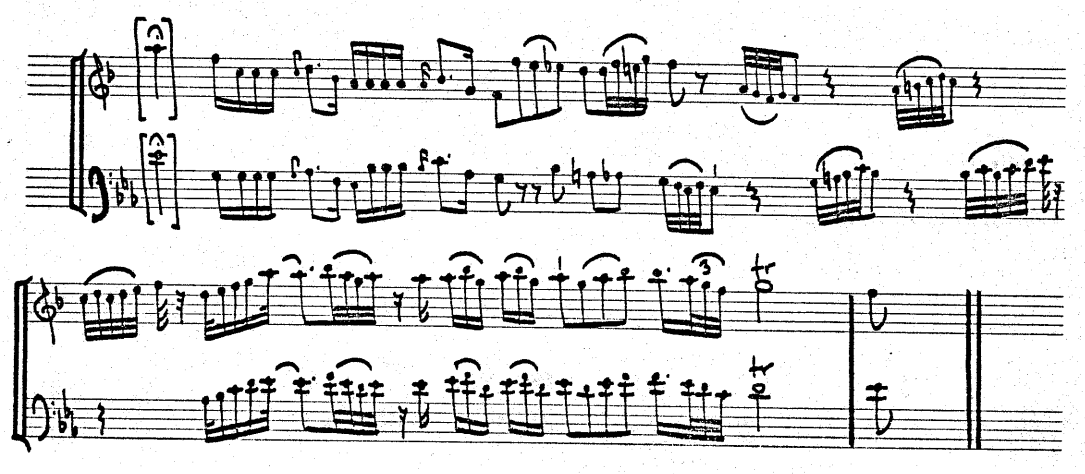
Pietro Nardini. Duet for two flutes in Bb major.
Genoa, M.3.23.30.
2nd mvt., Andante in 2/4.



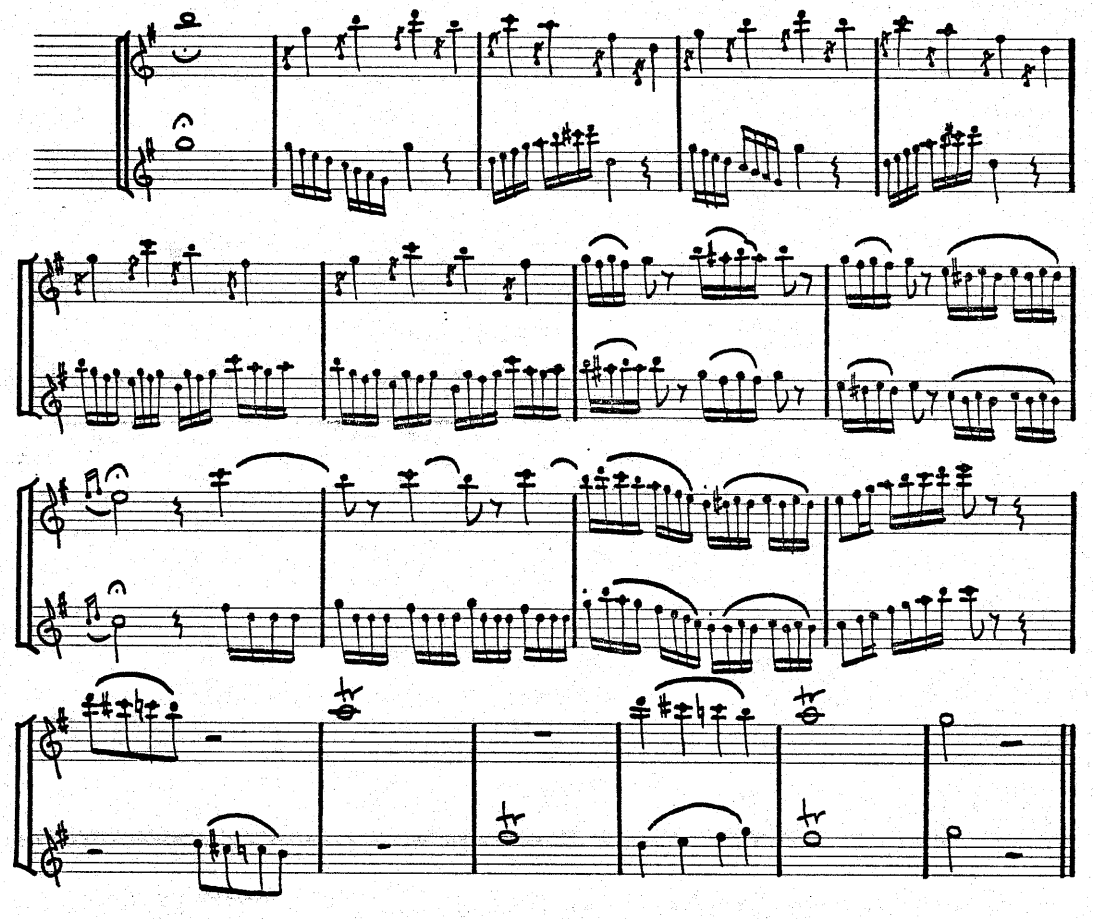
Pietro Nardini. Duet for two flutes in D major.
Genoa, M.3.23.31.
2nd mvt., Andante in 2/4.



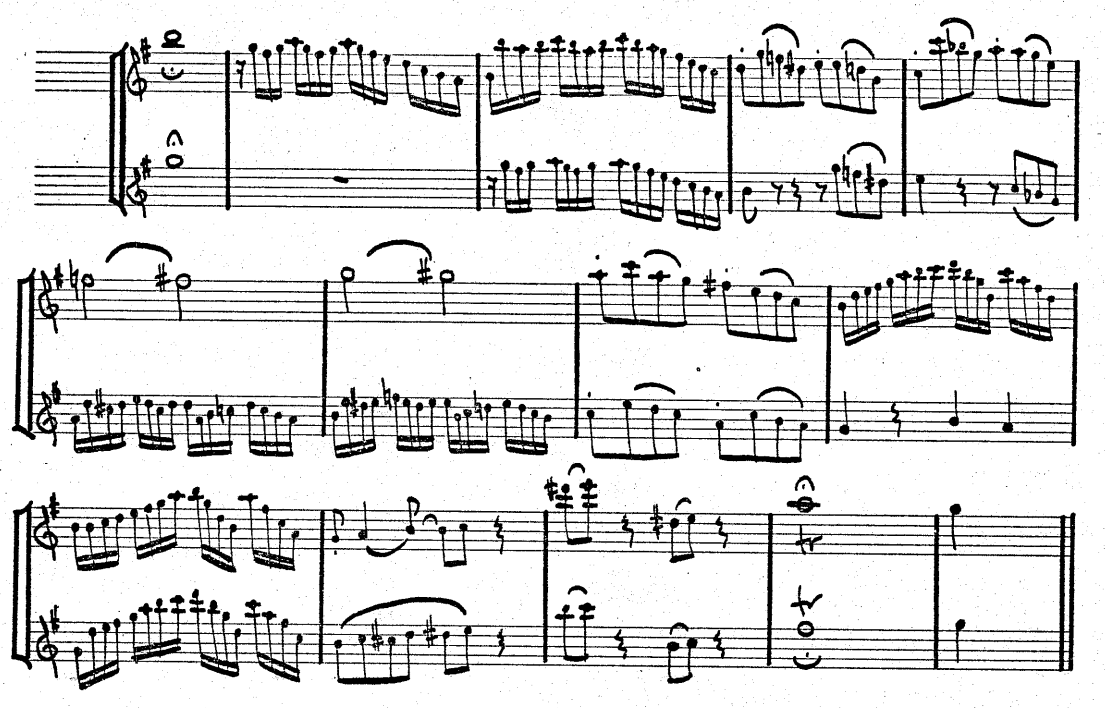
Joseph Riepel. Concerto Pastorale in Bb major for clarinet, bassoon, and orchestra. Regensburg, Riepel 17.
2nd mvt., Uno poco Adagio in 3/4.



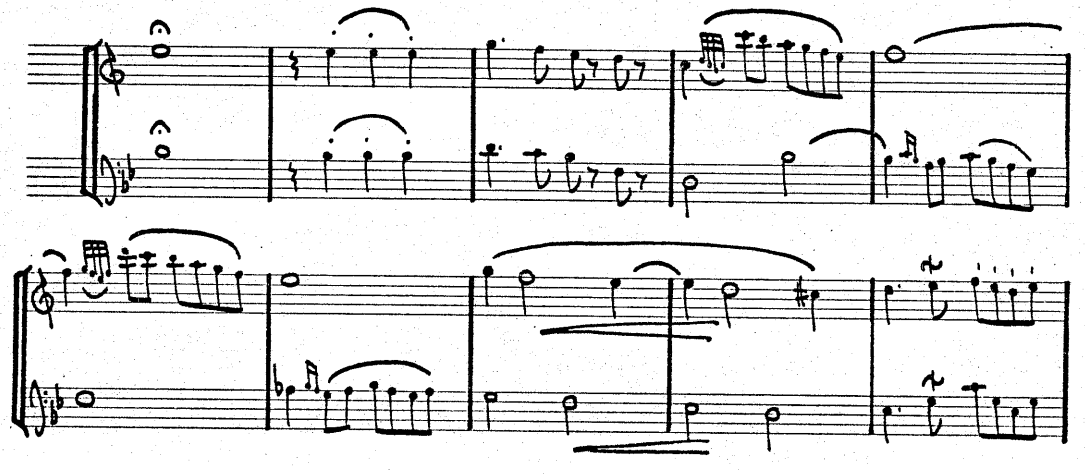
Joseph Schmitt. Concerto for two flutes and orchestra in G major, Opus 15. Amsterdam, ca. 1771-1791. Reproduced from modern edn. ed. Adam Gottron. Heidelberg: Willy Müller, 1961.
1st mvt., Allegro moderato in ¢.

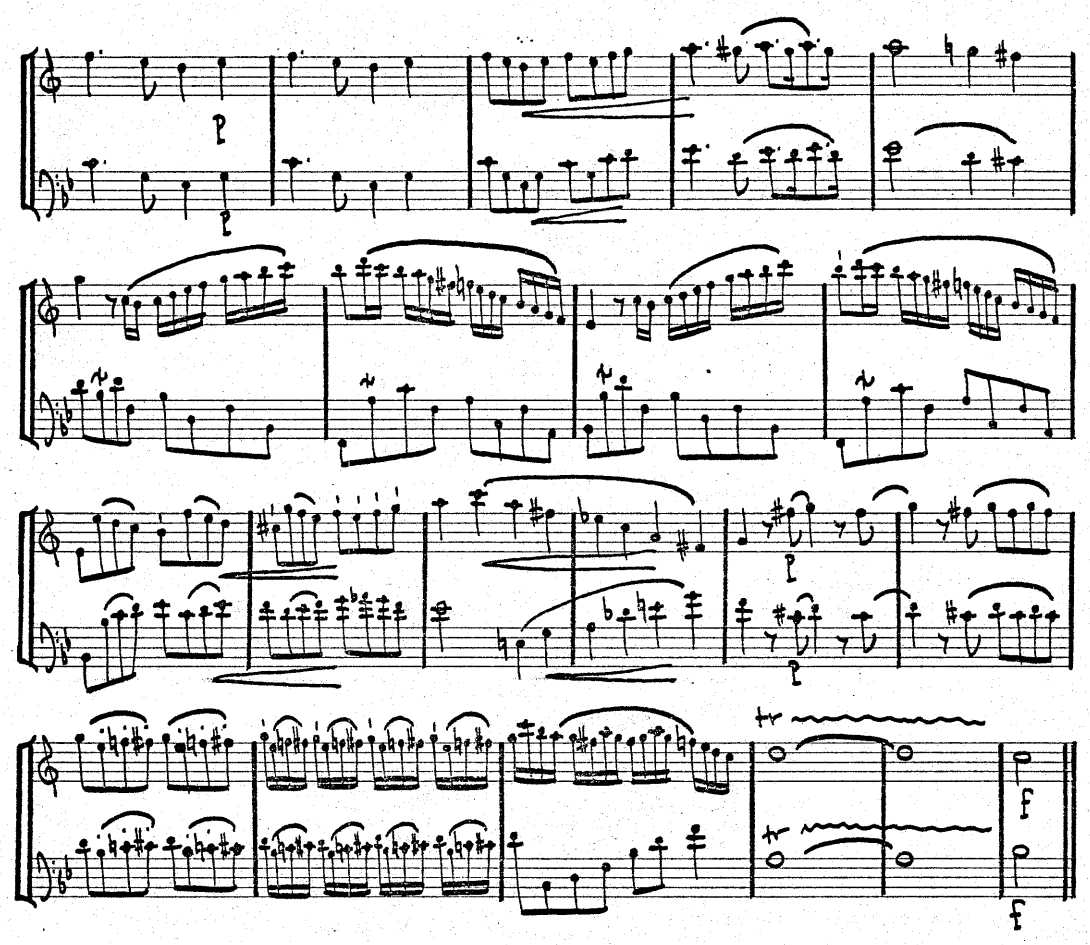


3rd mvt., Allegro assai in C.

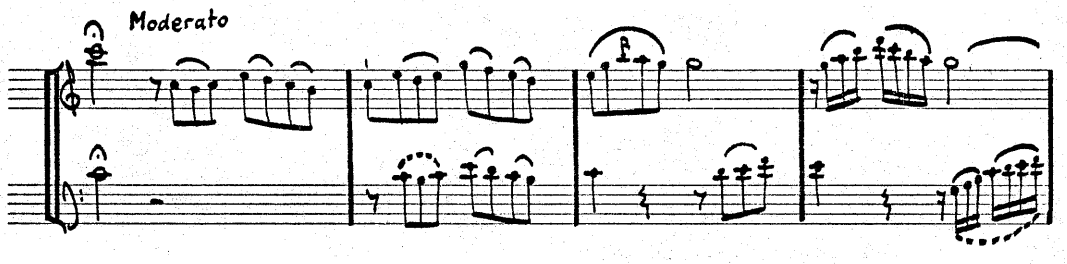


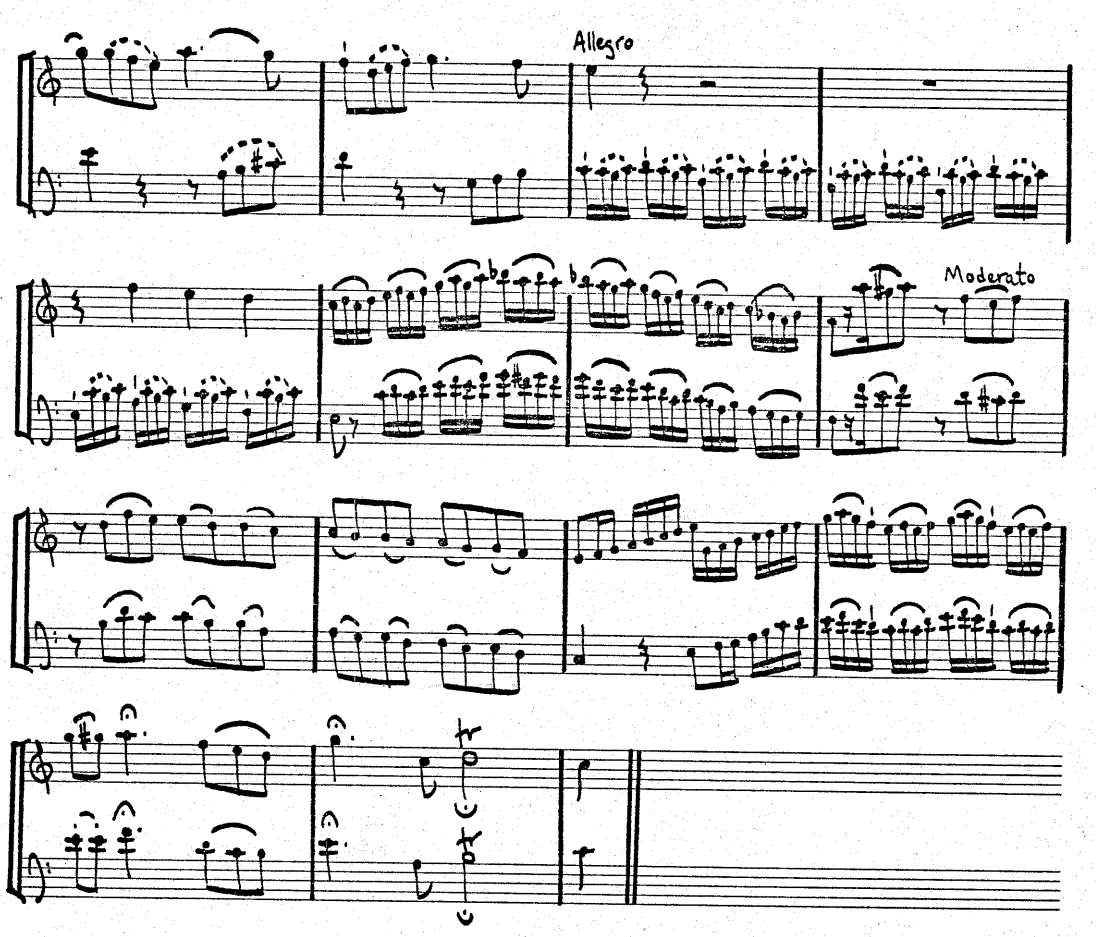
Georg Abraham Schneider. Concerto for clarinet, bassoon, and orchestra in Bb major. Westdeutsche Bibliothek, Marburg, Mus. ms. 20 087/6. 1st mvt., Allegro in C.



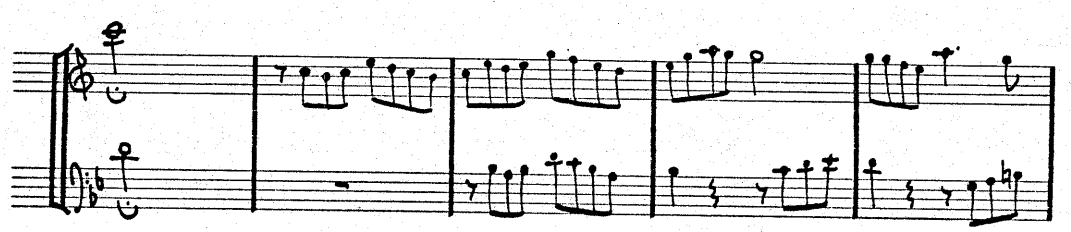


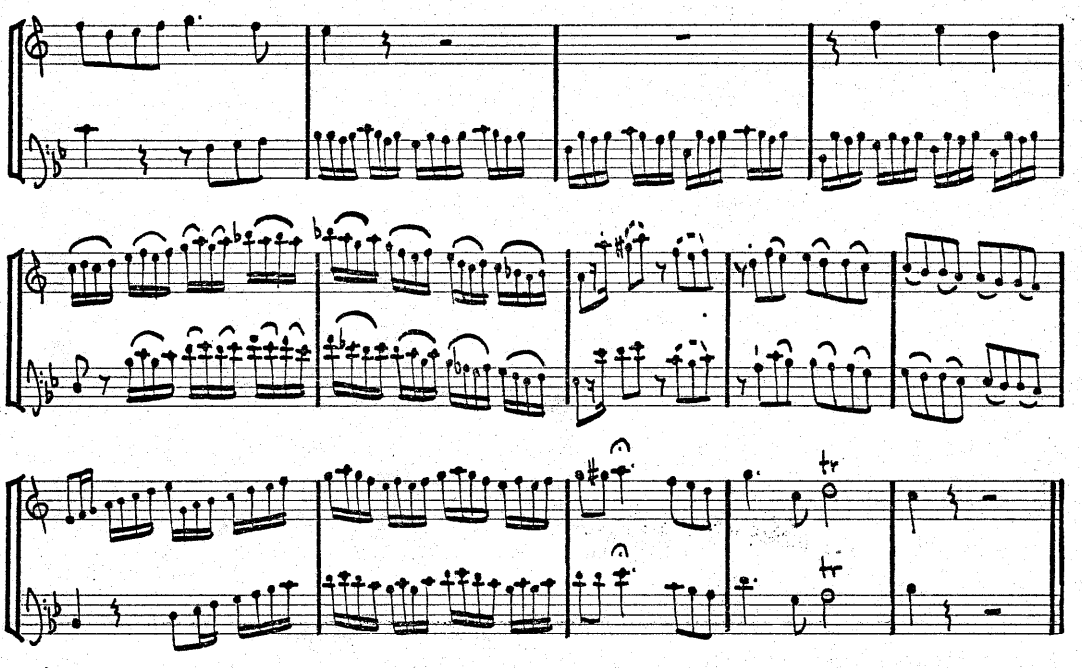
Karl Stamitz. Simphonie concertante for oboe or flute, bassoon, and orchestra in C major. Paris, ca. 1785.
1st mvt., Allegro moderato in ¢. (Dotted slurs in bassoon part only.)



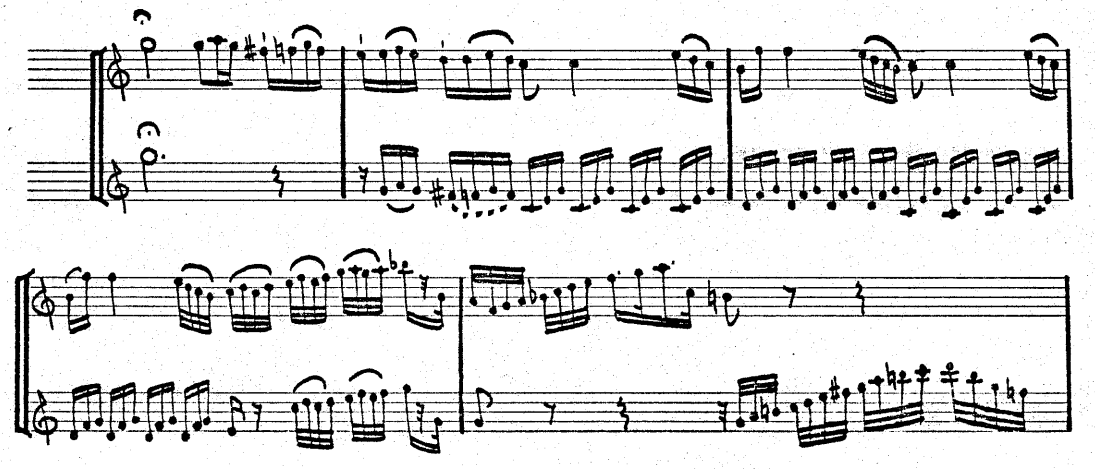


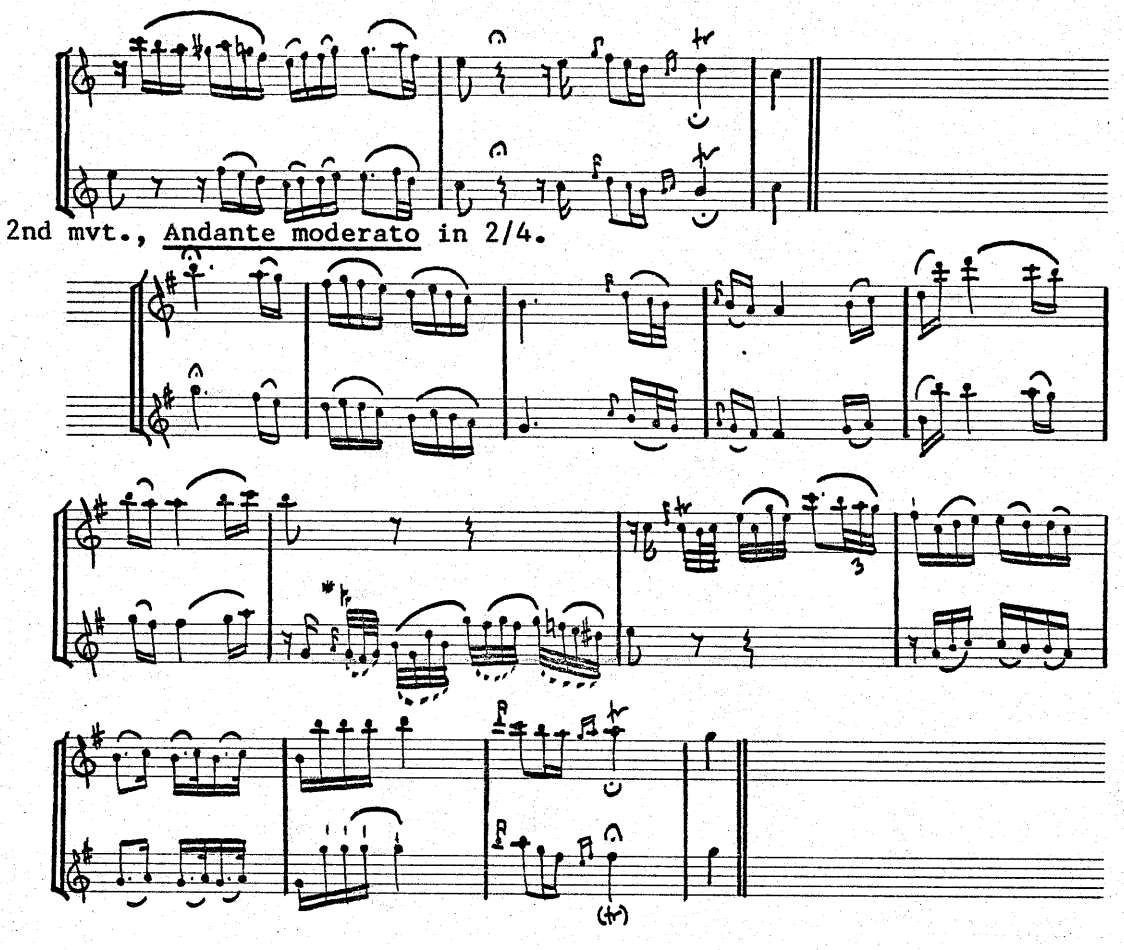

Karl Stamitz. Concerto in Bb major for clarinet, bassoon, and orchestra. Regensburg, Stamitz K. 35. (An arrangement of the previous concerto.)
1st mvt., Allegro moderato in ¢.
(Dotted slurs in bassoon part only.)





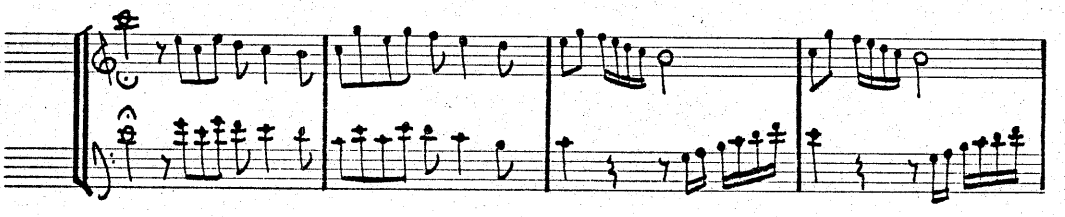
Karl Stamitz. Concerto for clarinet, violin (or clarinet), and orchestra in C major. Paris, ca. 1777.
1st mvt., Allegro in ¢.

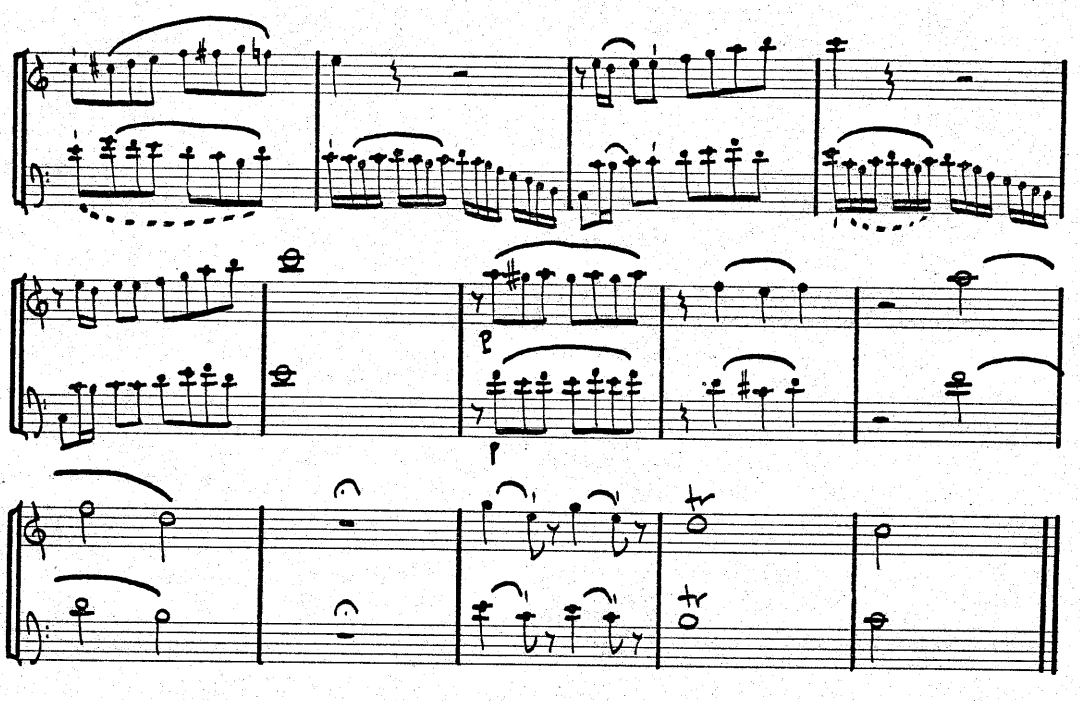




2nd mvt., Andante moderato in 2/4.

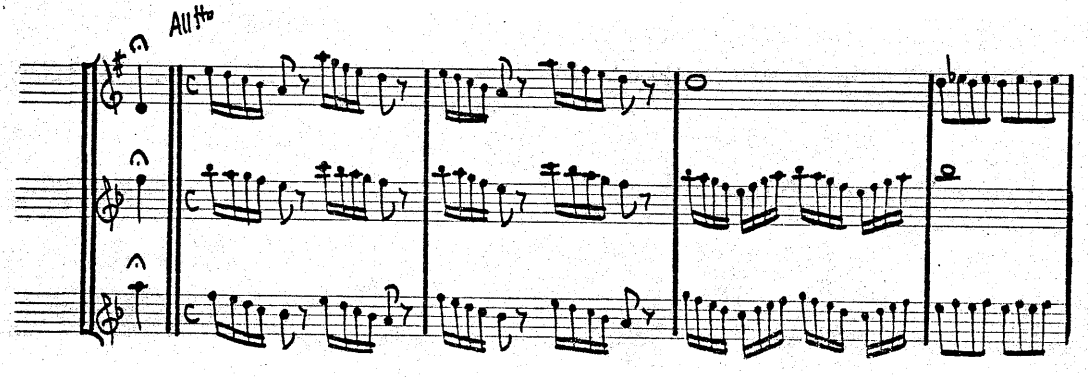
Johann Christoph Vogel. Simphonie concertante for oboe or clarinet, bassoon, and orchestra in C major. Paris, ca. 1787-88.
1st mvt., Allegro in C. (Dotted slurs in bassoon part only.)

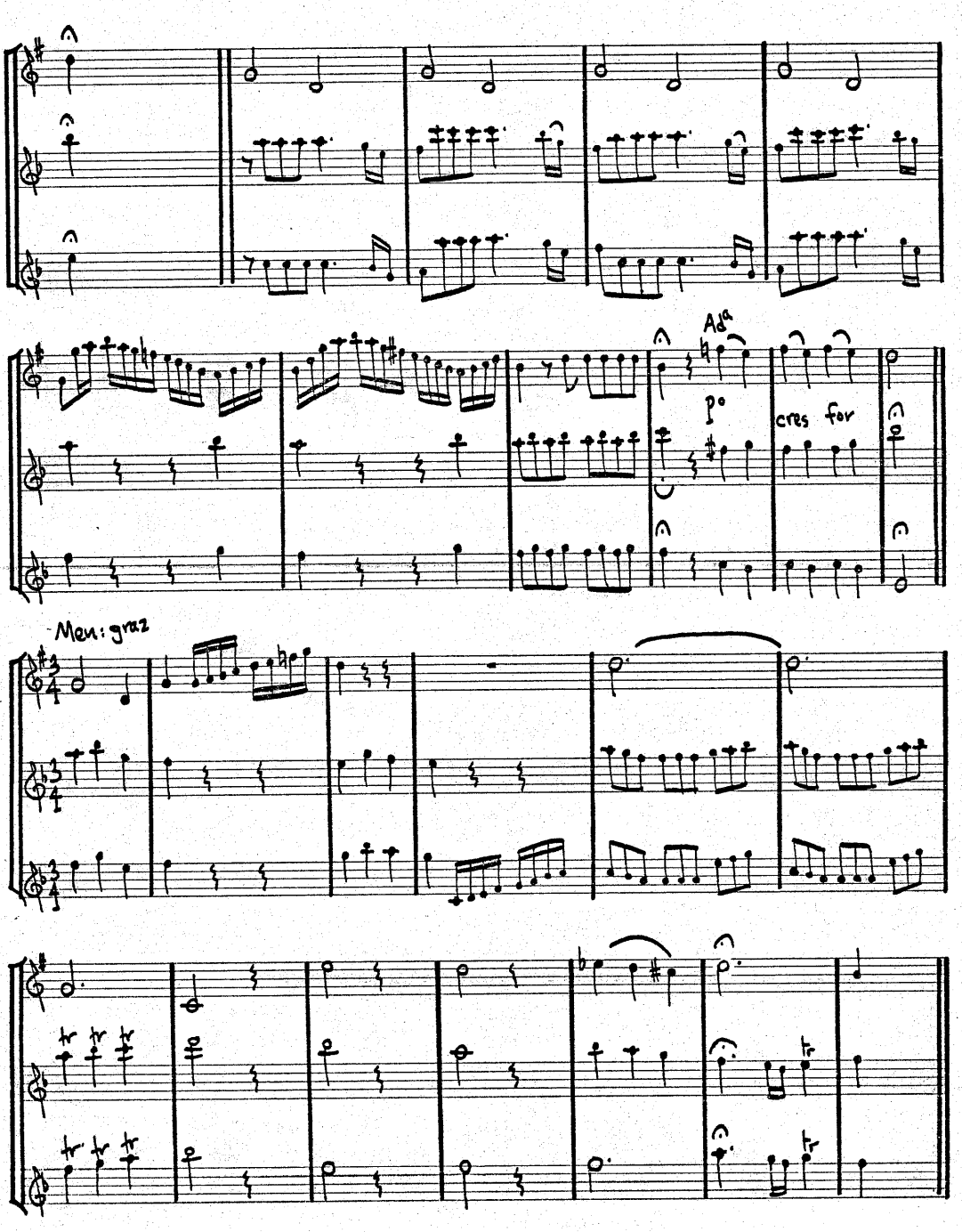




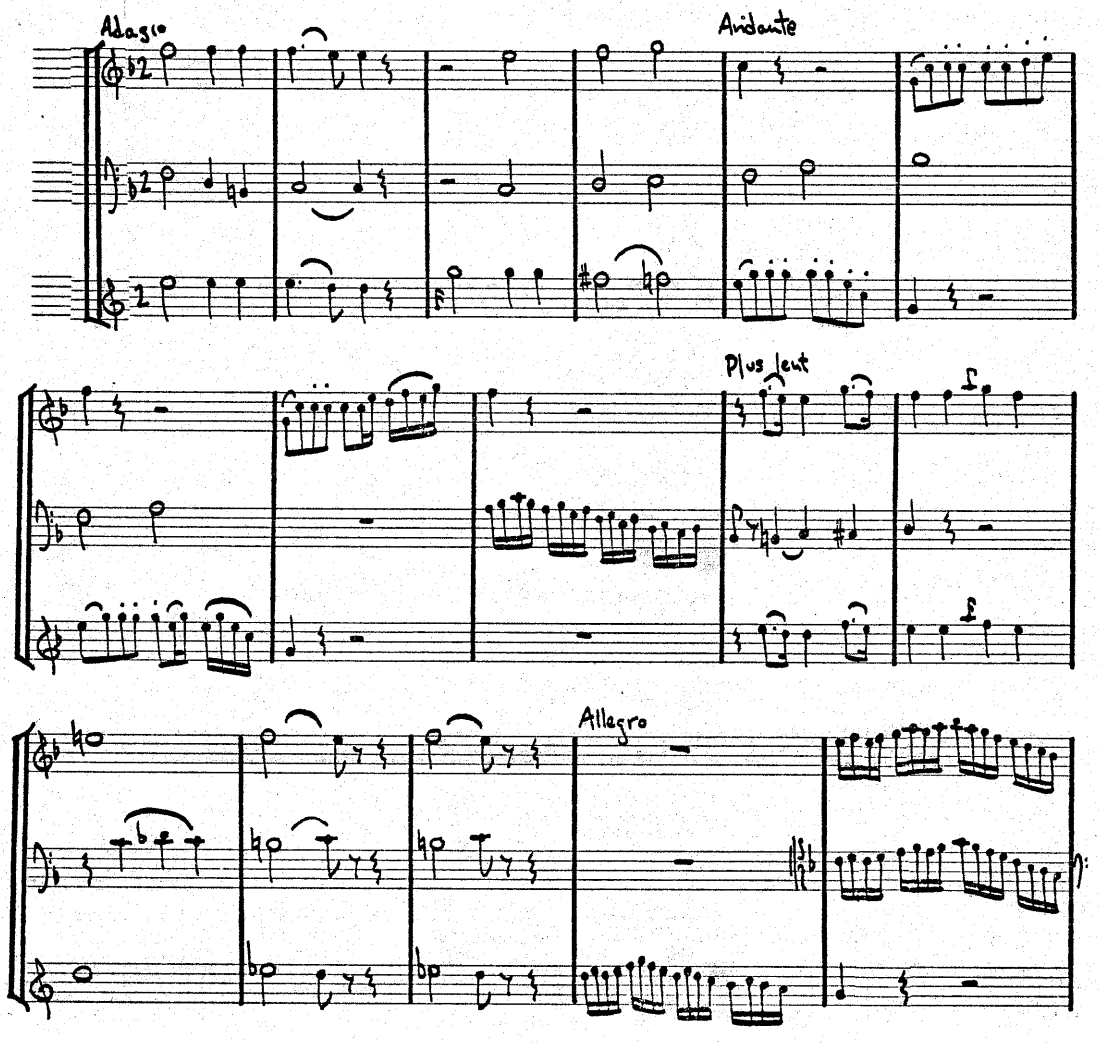
## Triple Cadenzas

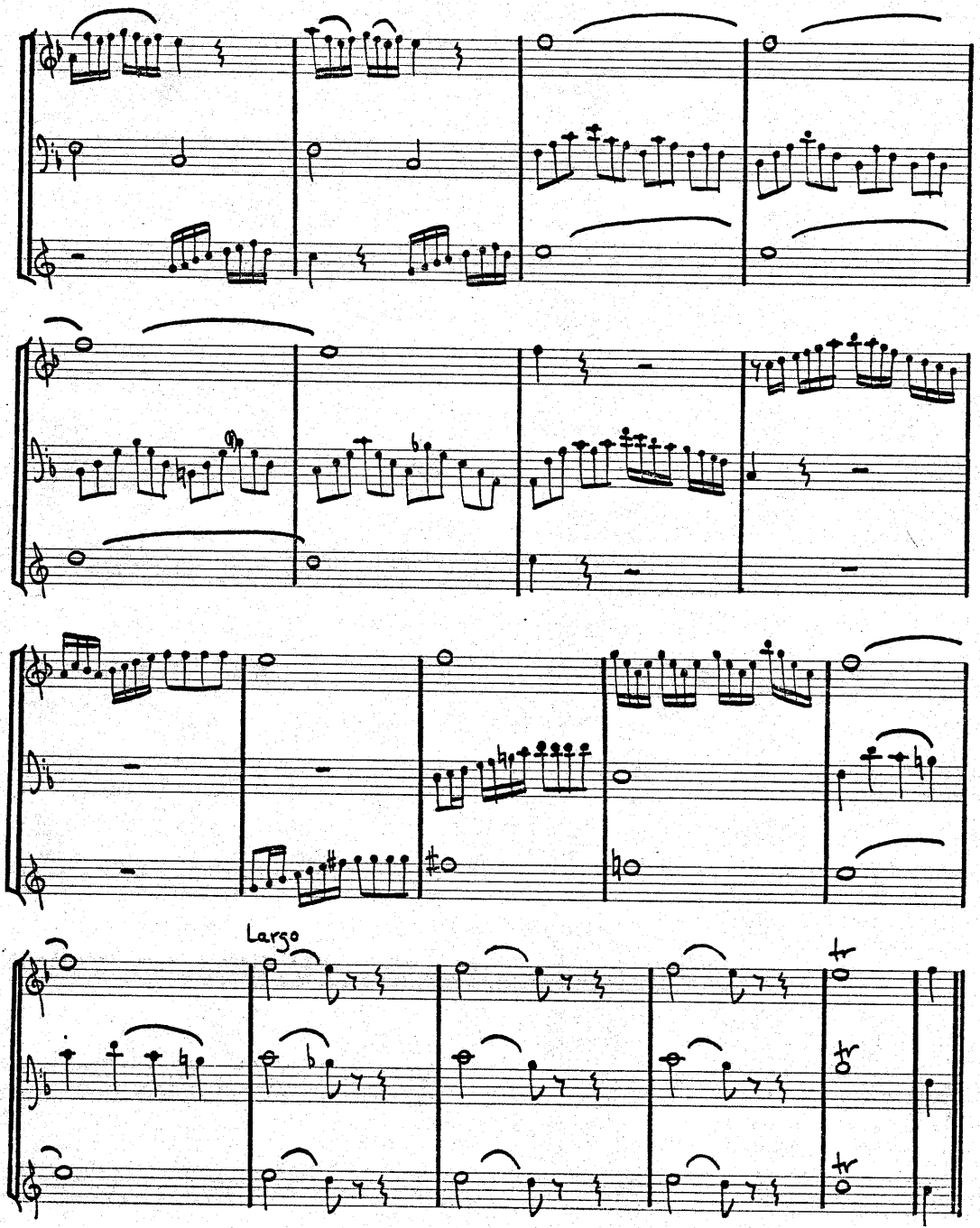
Karl Friedrich Abel. Concertante in Bb major for clarinet, oboe, violin and orchestra. Regensburg, Abel.
2nd mvt., Adagio in 3/4.



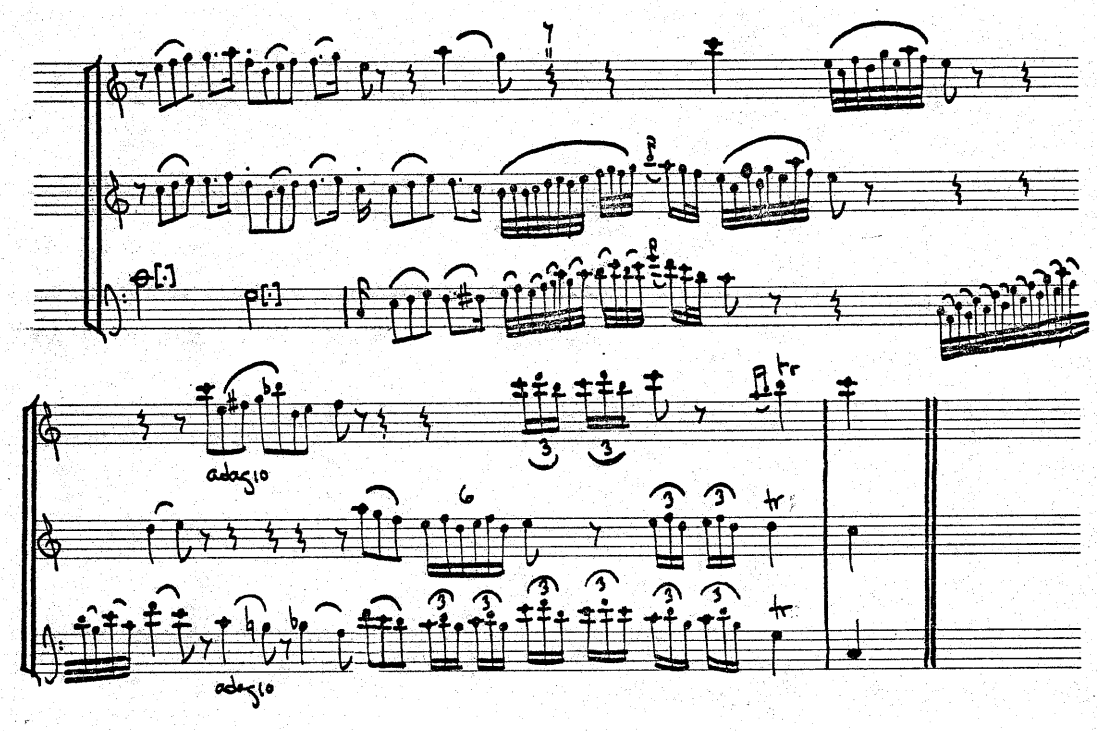

Ada
p
cres for
Men: graz

Jean-Baptiste Bréval. Simphonie Concertante for clarinet, horn, bassoon, and orchestra in F major. Paris, ca. 1795.
1st mvt., Allegro maestoso in 2.

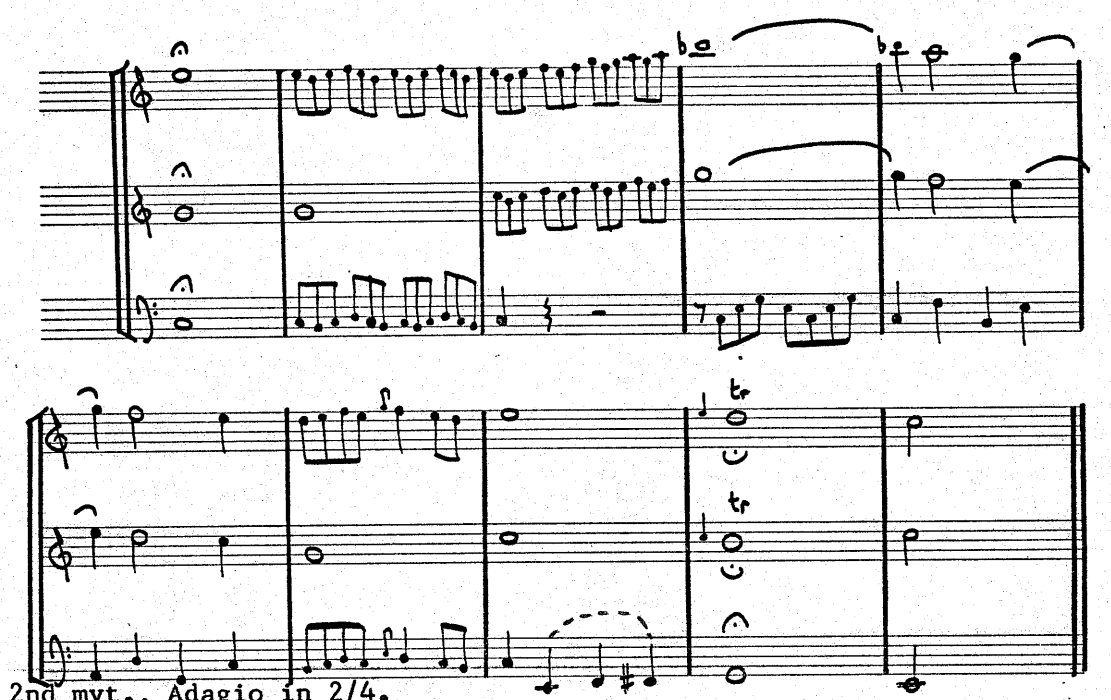



Largo

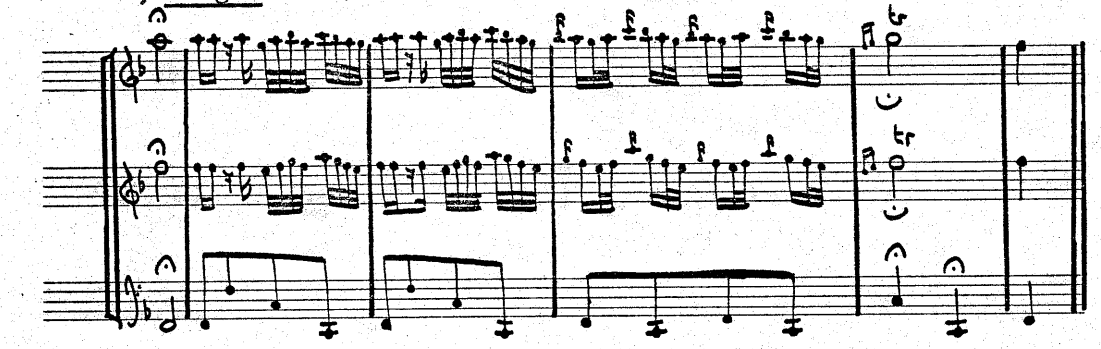
Christian Cannabich. Concerto a 12 stromente for flute, oboe, bassoon, and orchestra in C major. Regensburg, Cannabich 30.
Only mvt., Allegro assai moderato in C.



Jiří Družecký. Concerto for three basset horns and orchestra in D major. Knihovna Národního Musea, Prague, 283/XL.11.E.224.
1st mvt., Allegro assai in C.
(Dotted slur in first part only.)

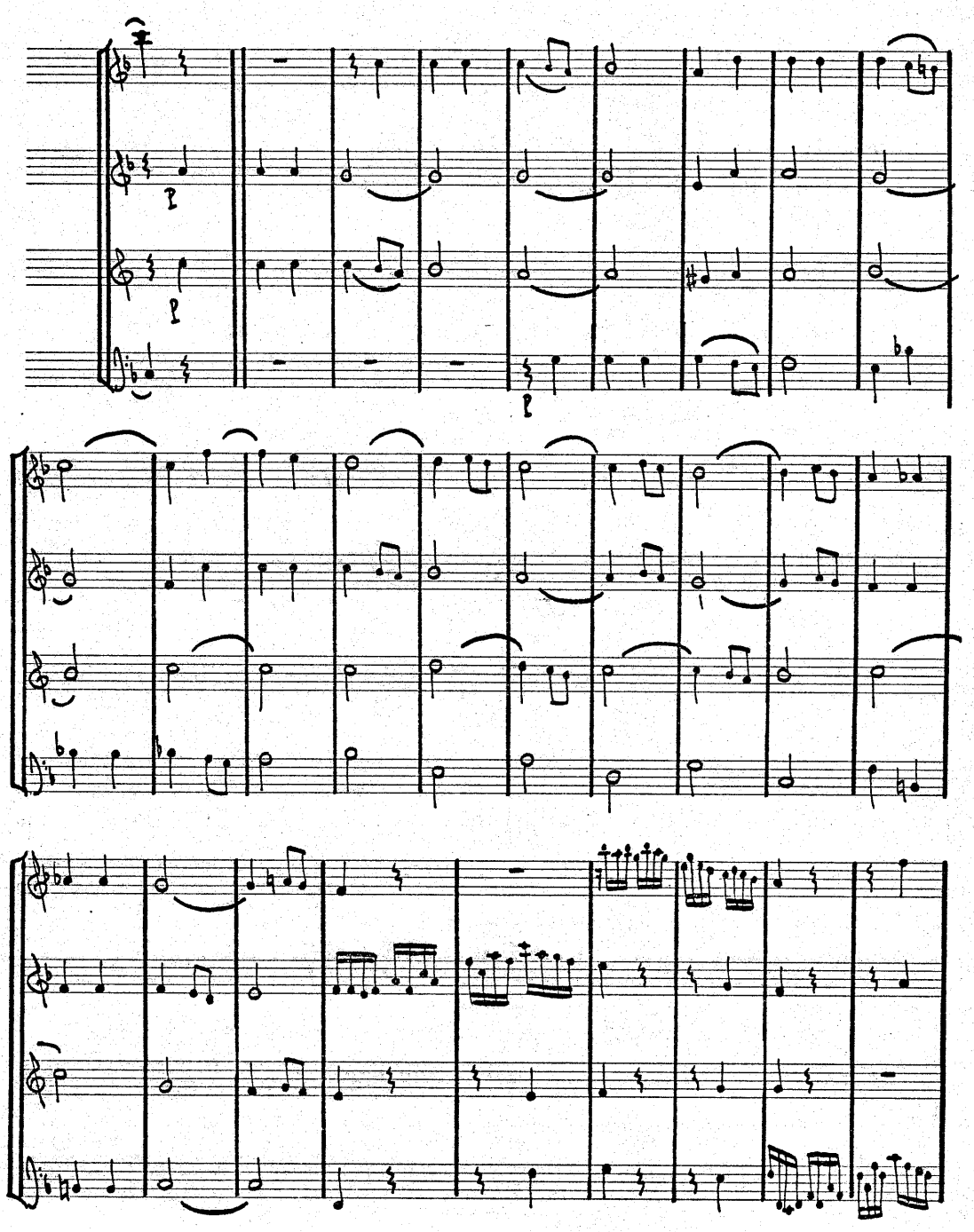


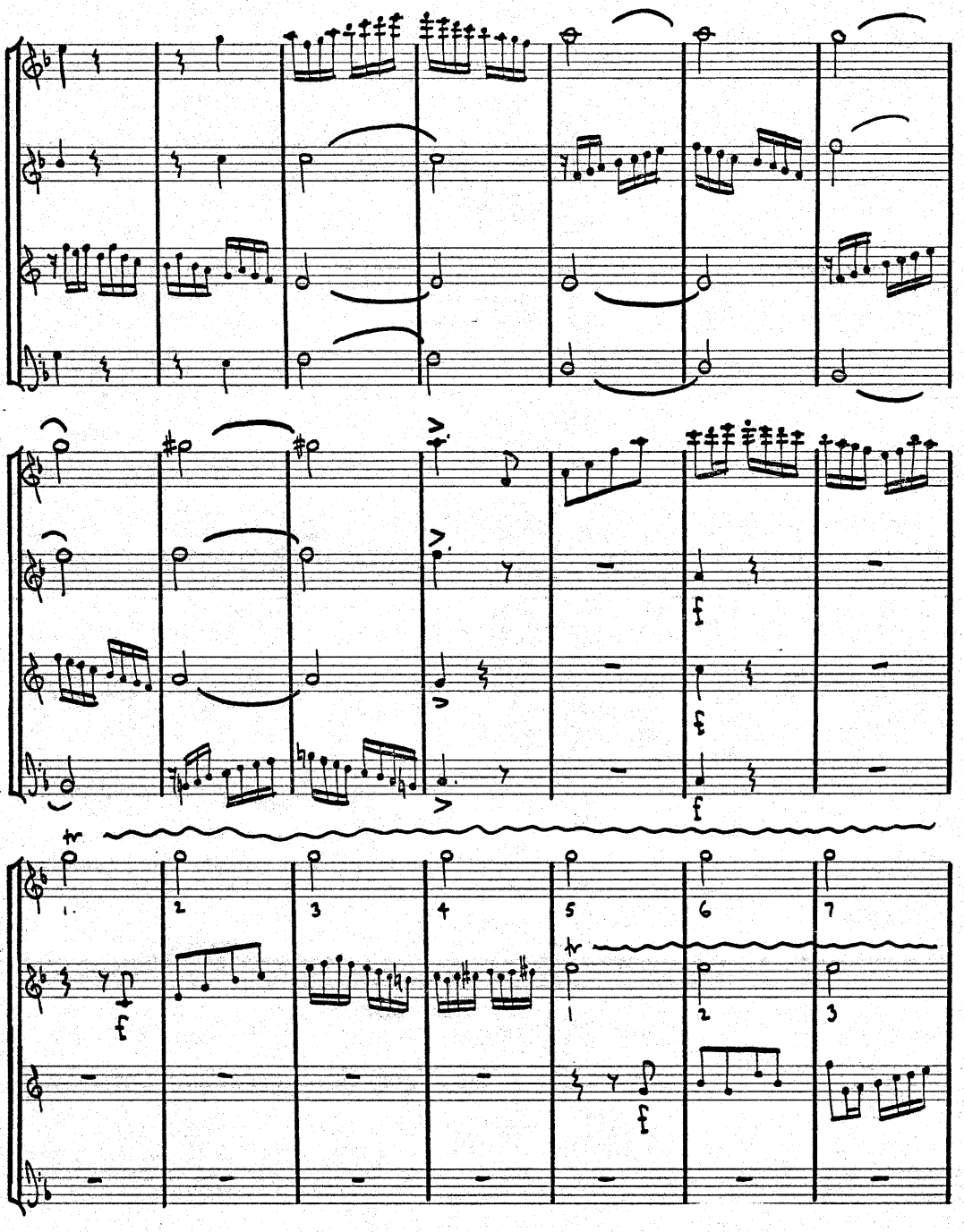
2nd mvt., Adagio in 2/4.

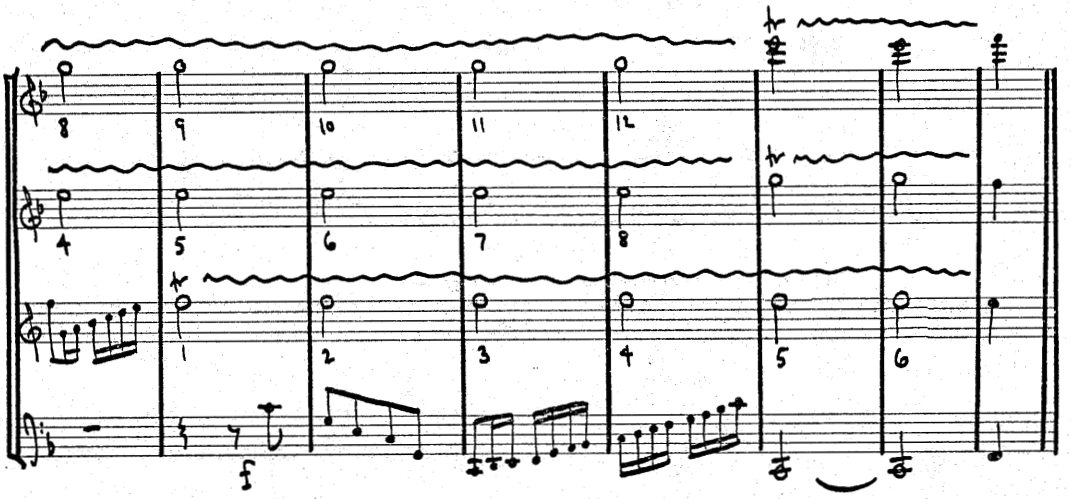


## Multiple Cadenzas

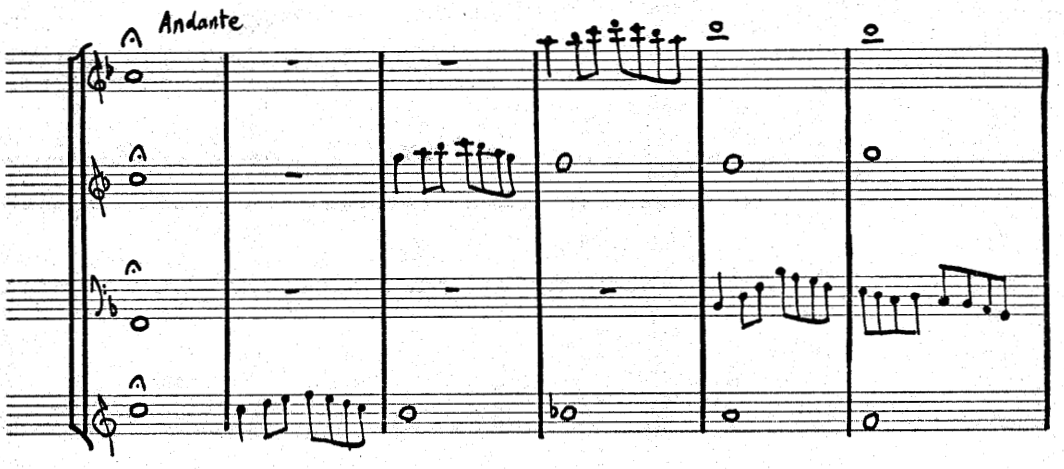
Karl Anton Philipp Braun. Quartet for flute, oboe, horn or basset horn, and bassoon in F major. Mainz, 1826.

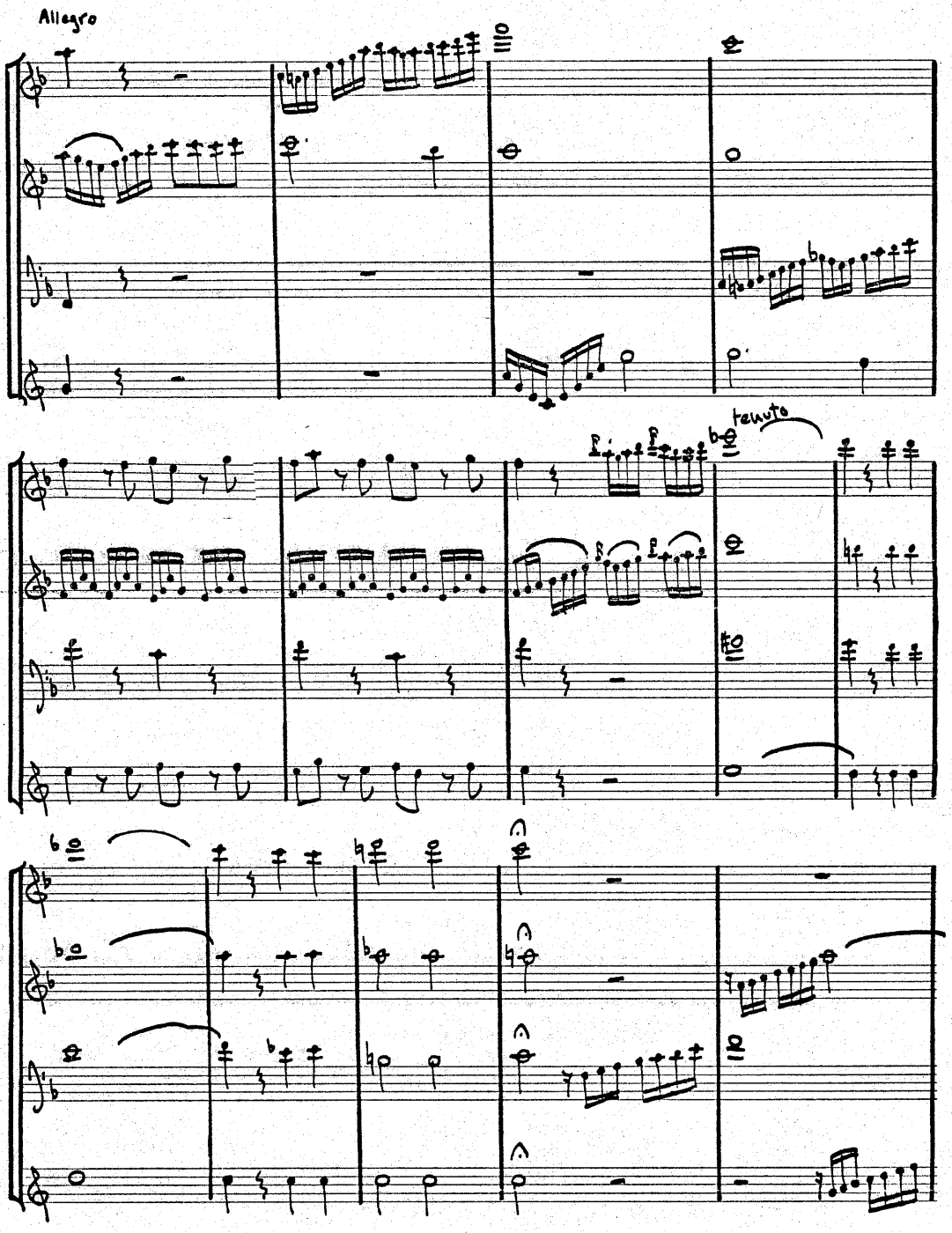


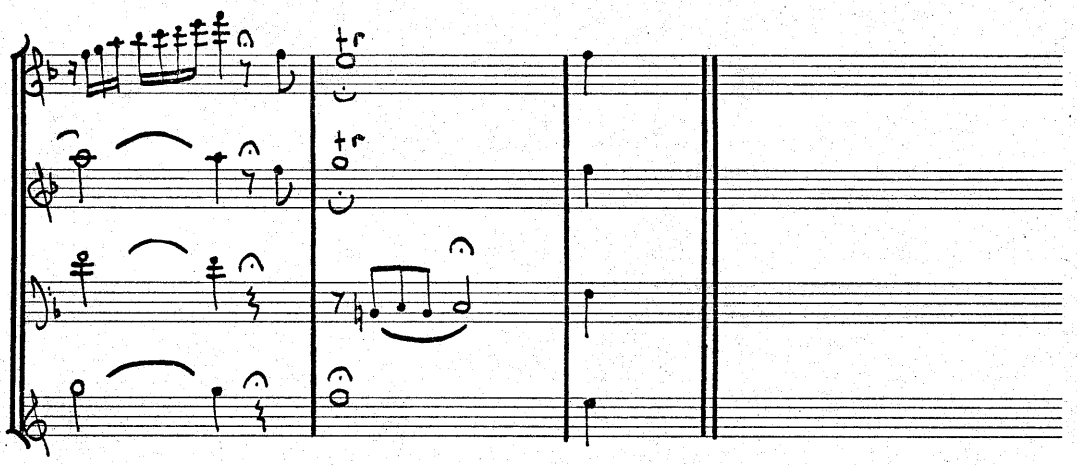

f
f
f
tr
1.
2
3
4
5
6
7
tr
1
2
3
f
f



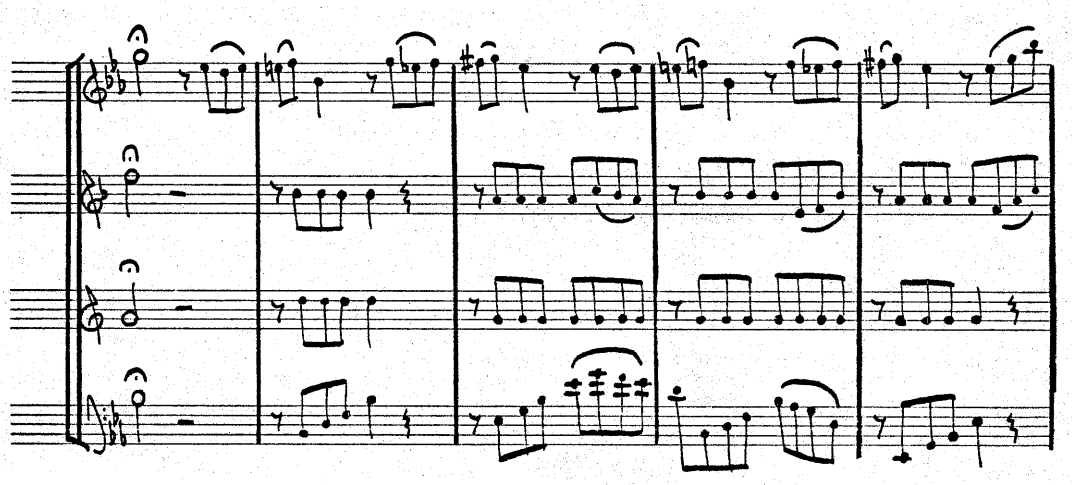

François Devienne. Sinfonia Concertante for flute, oboe, horn, bassoon, and orchestra in F major. Biblioteca del R. Conservatorio di Musica, Florence, DS.146.
1st mvt., Allegro in ¢.

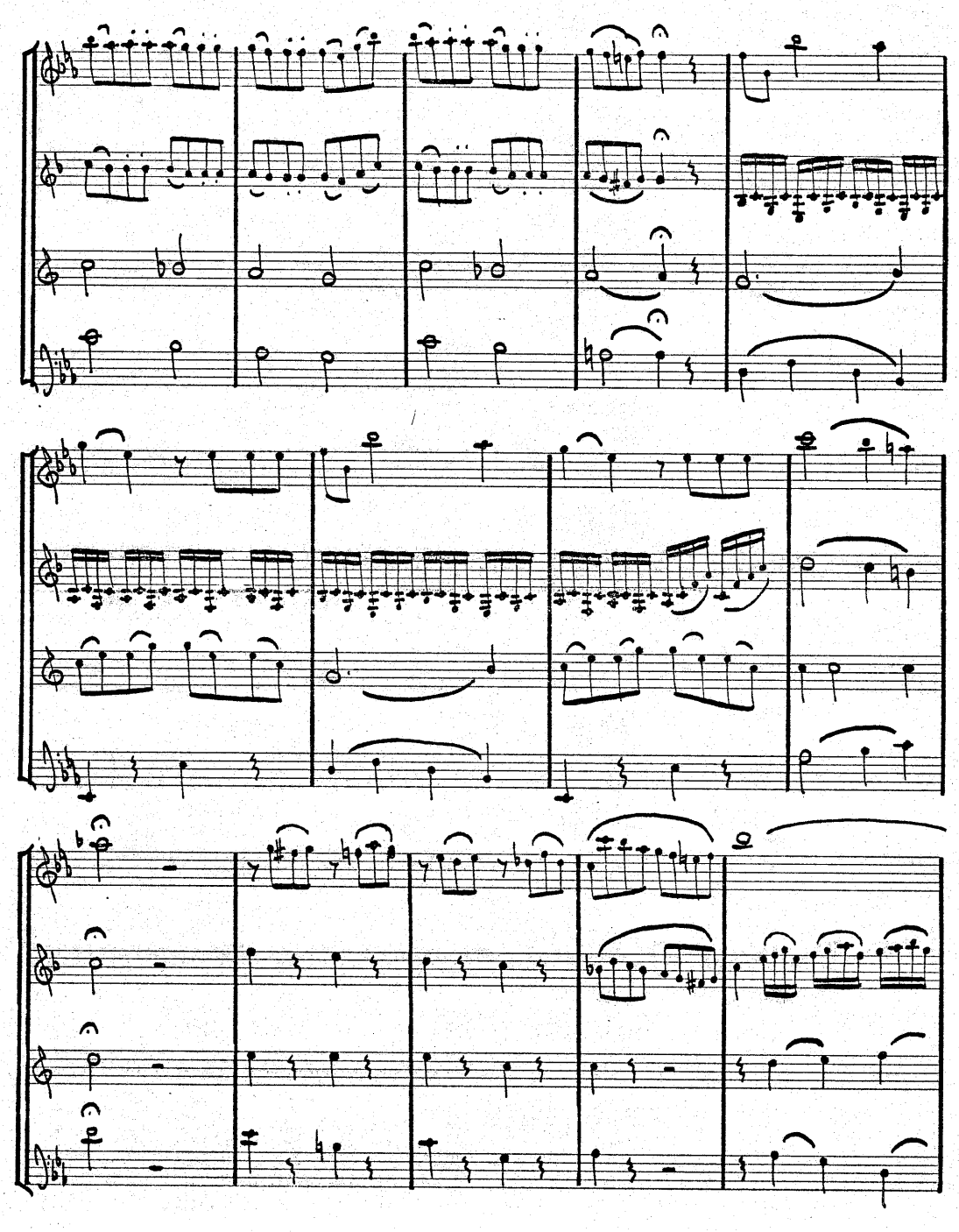


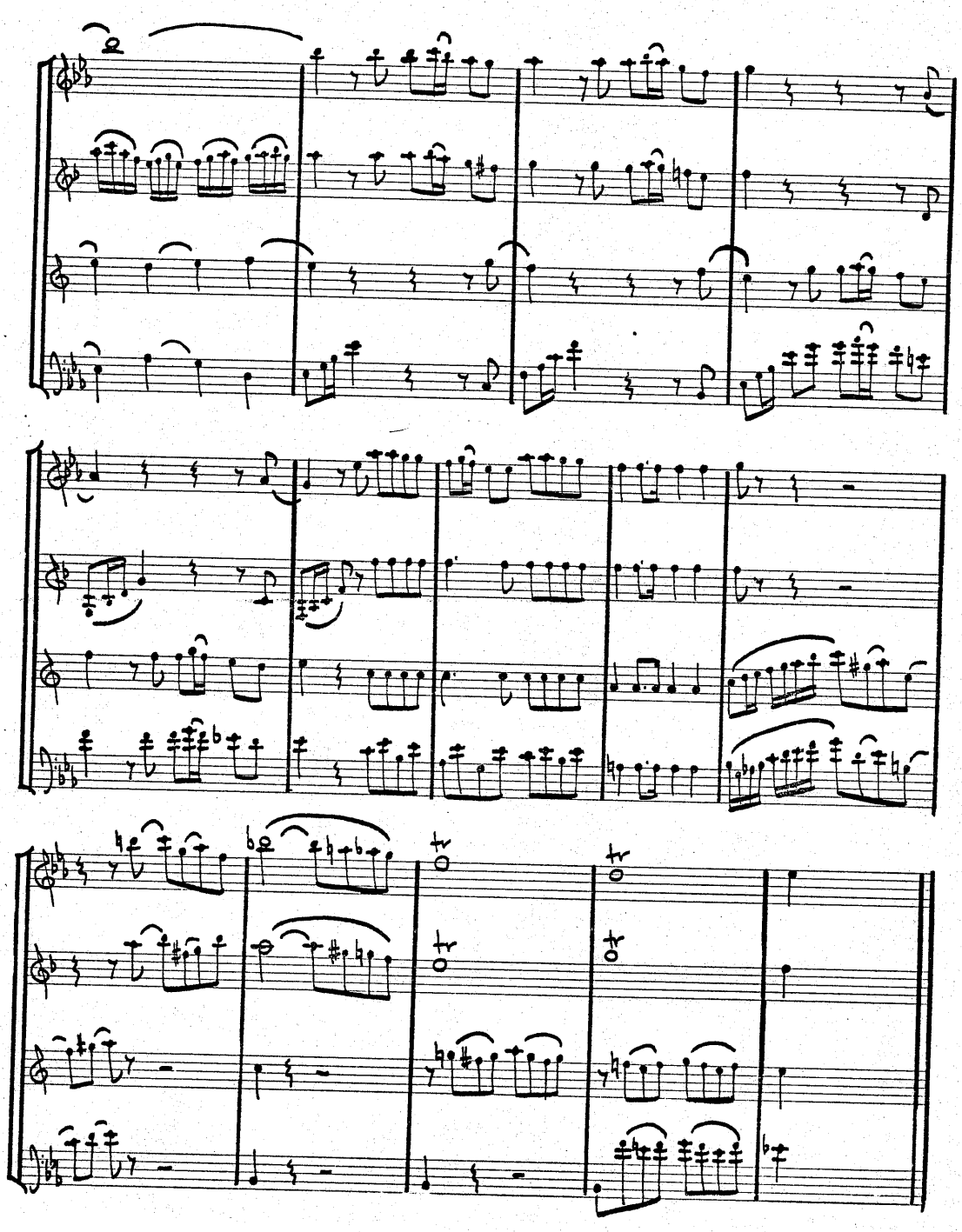

Allegro
tenuto



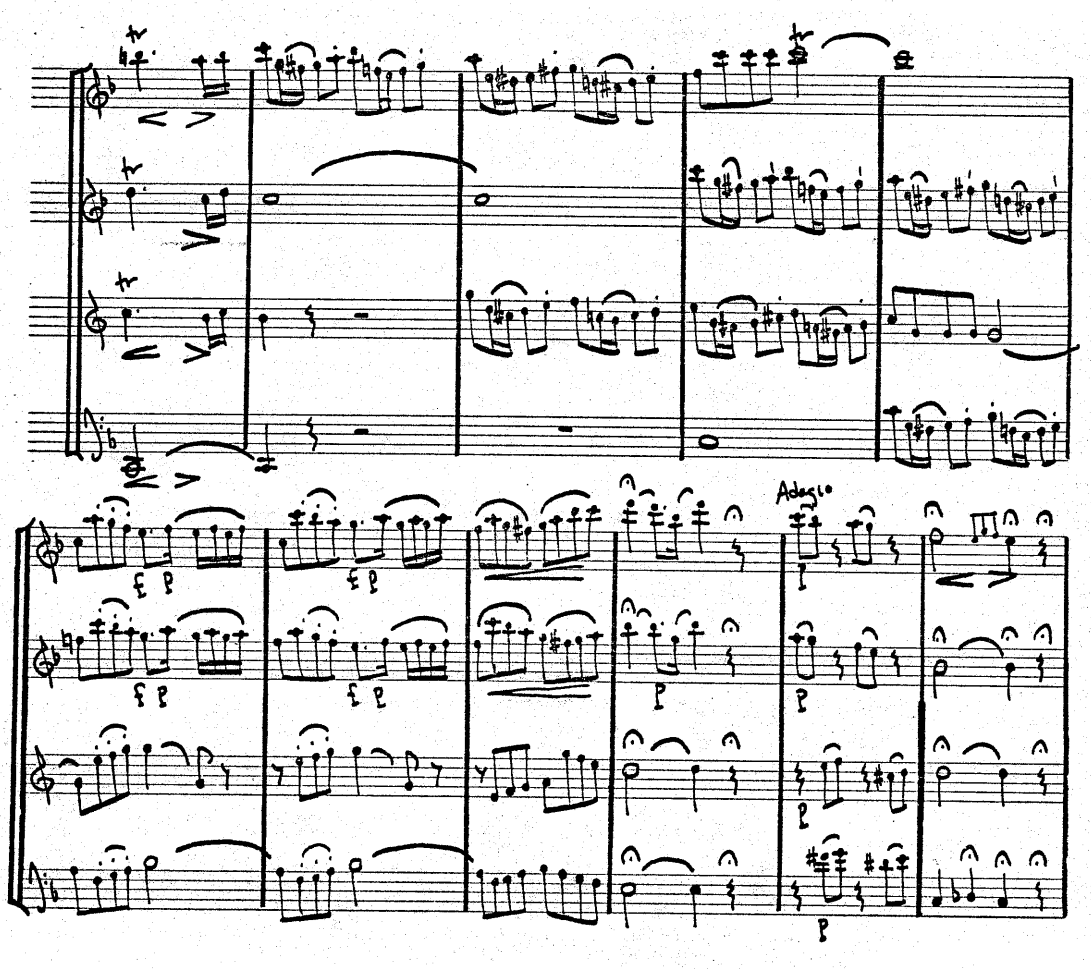
Wolfgang Amadeus Mozart. Symphonie concertante for oboe, clarinet, horn, bassoon and orchestra in Eb major (K. 297b).
1st mvt., Allegro in C.

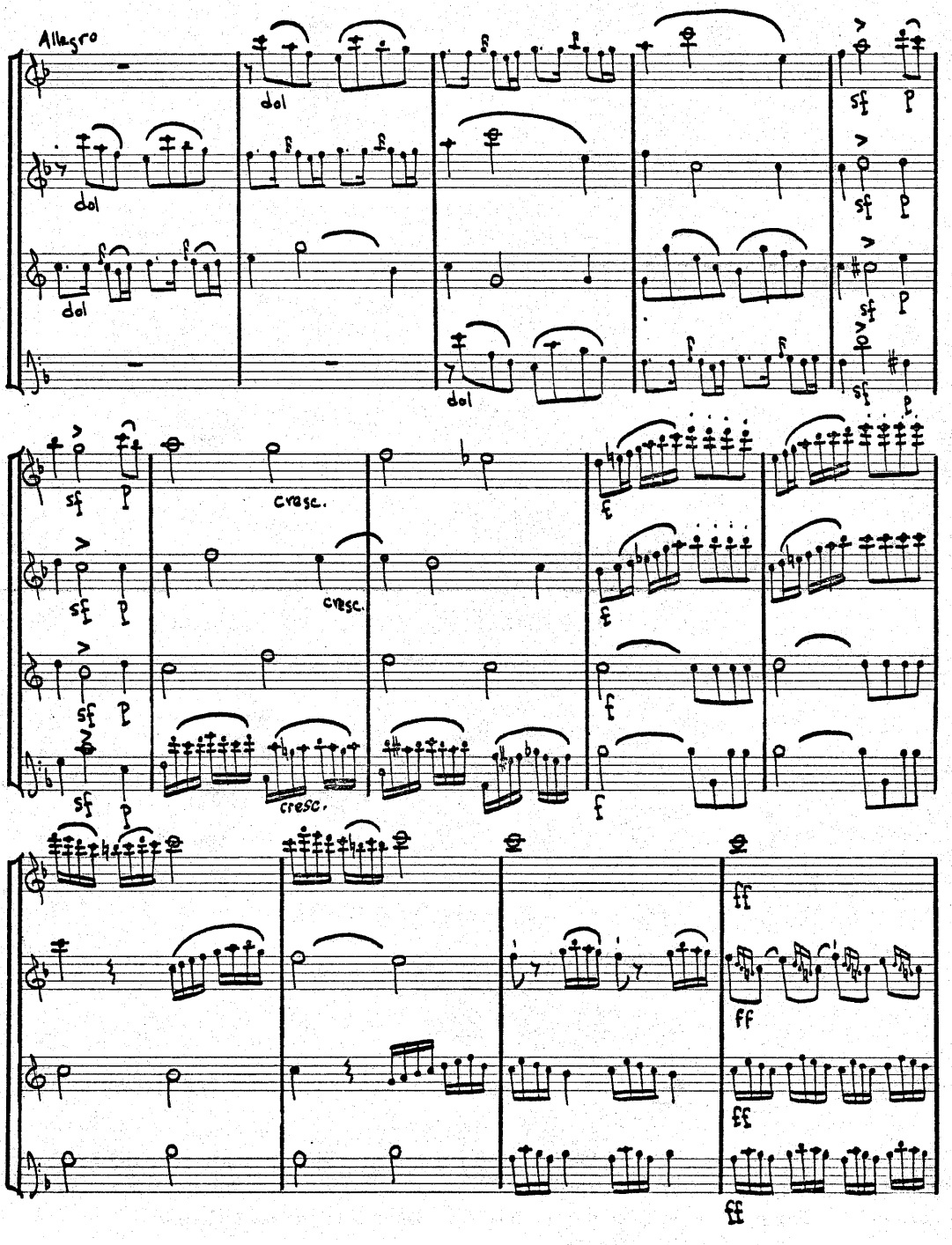


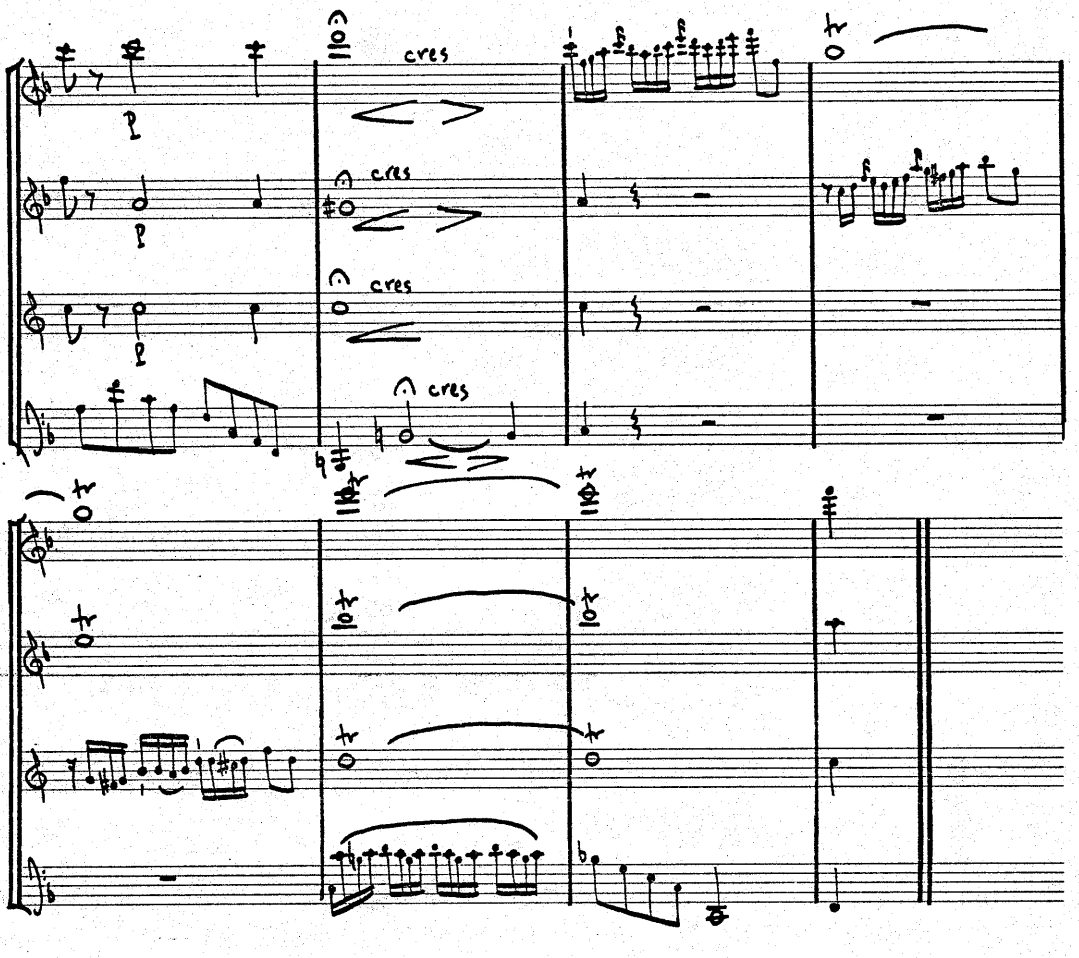




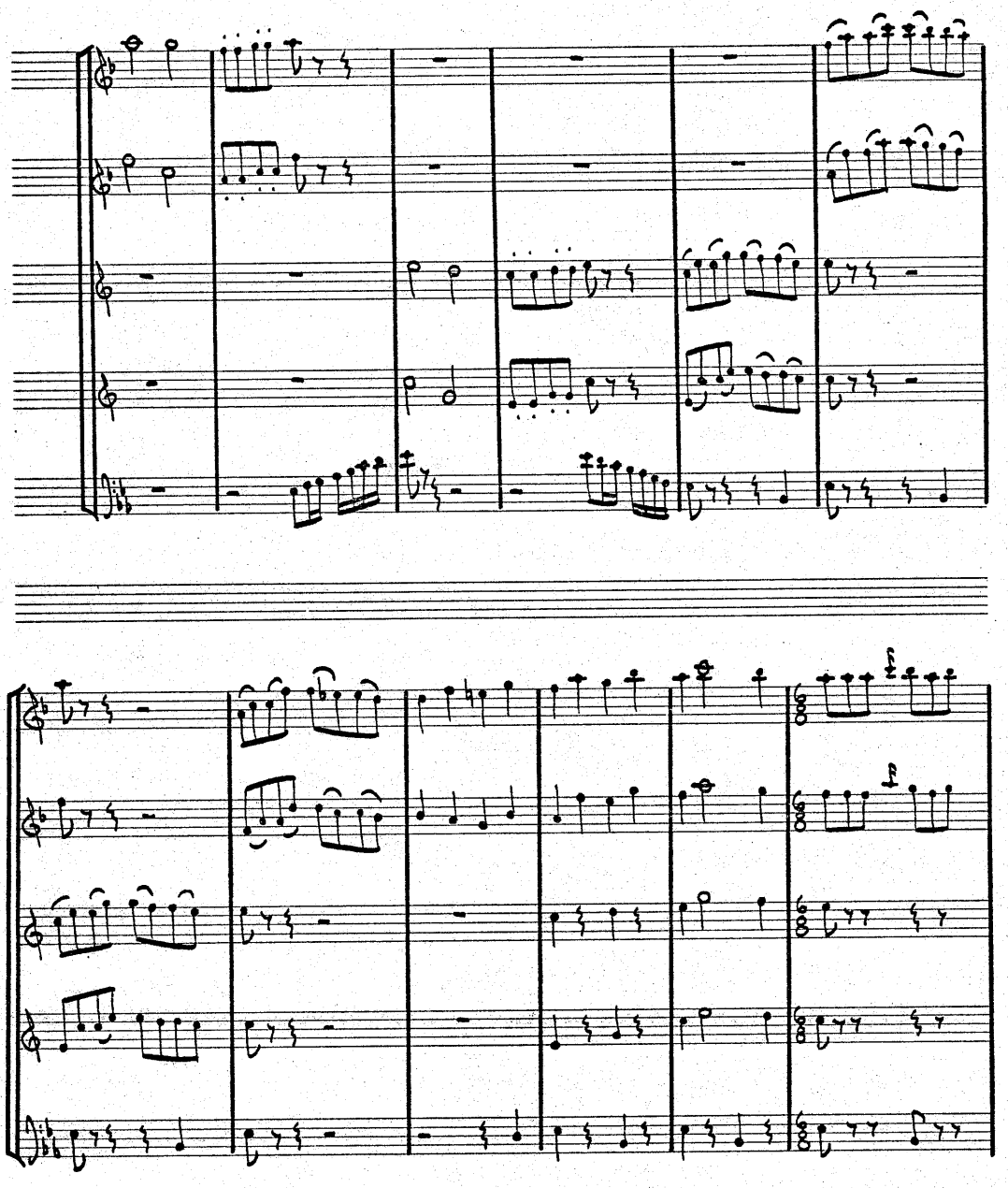
Ignace Pleyel. Symphonie Concertante for flute, oboe or clarinet, horn, bassoon and orchestra in F major. Paris, ca. 1805.
1st mvt., Allegro con brio in C.

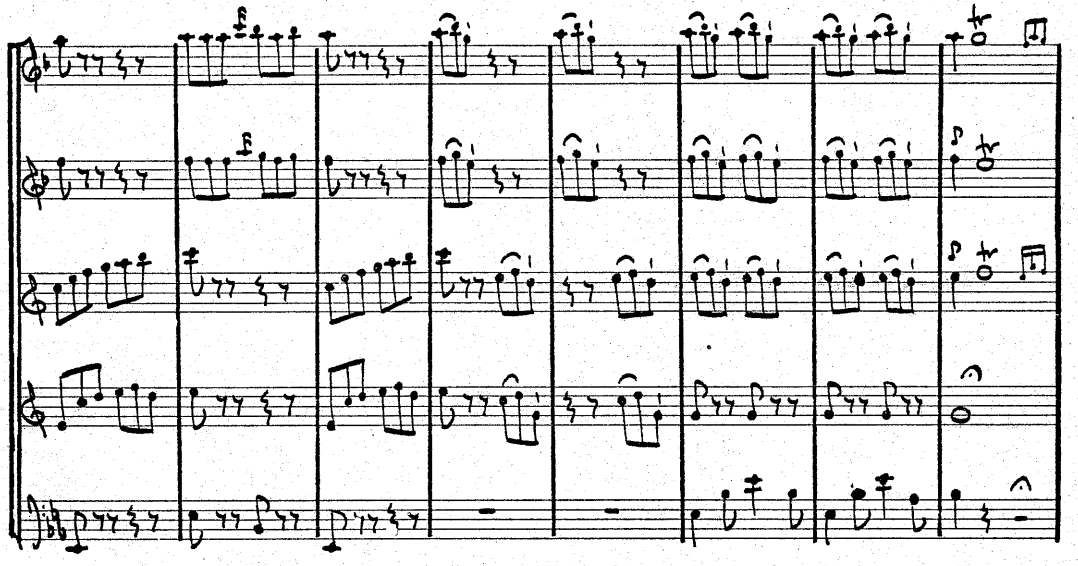


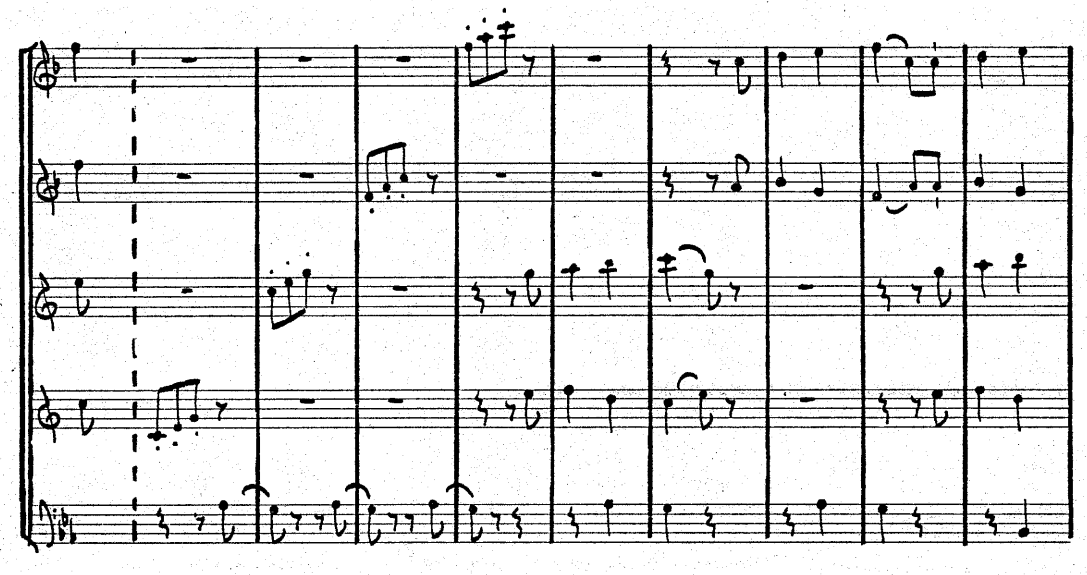

Allegro
dol
sf
p
cresc.
f
ff

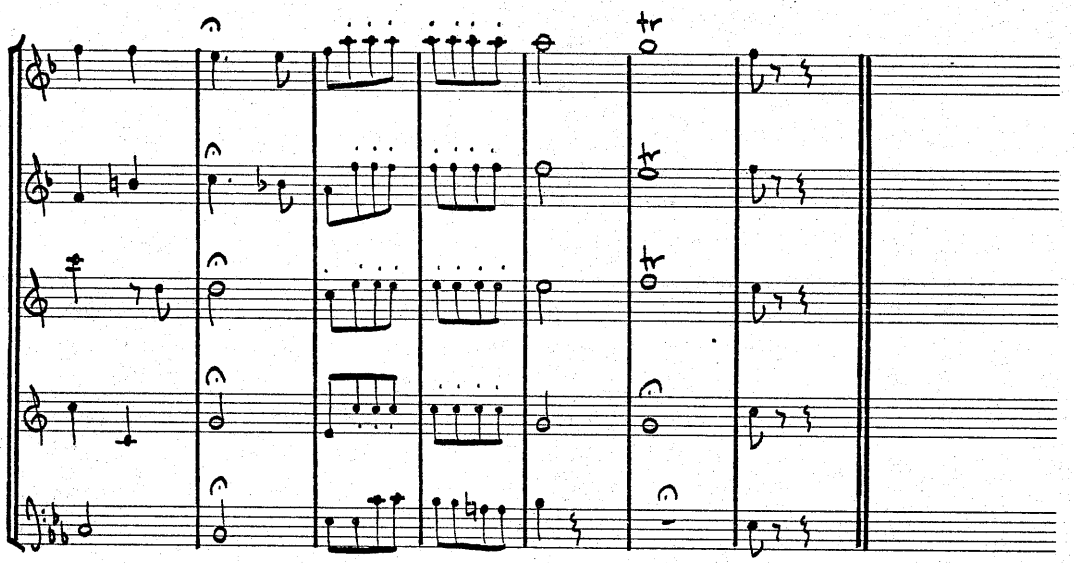

cres
cres
cres
cres

Anonymous concerto in Eb major for two clarinets, two horns, bassoon, and string orchestra. Regensburg, Inc.IIc,6.
1st mvt., Allegro in C.

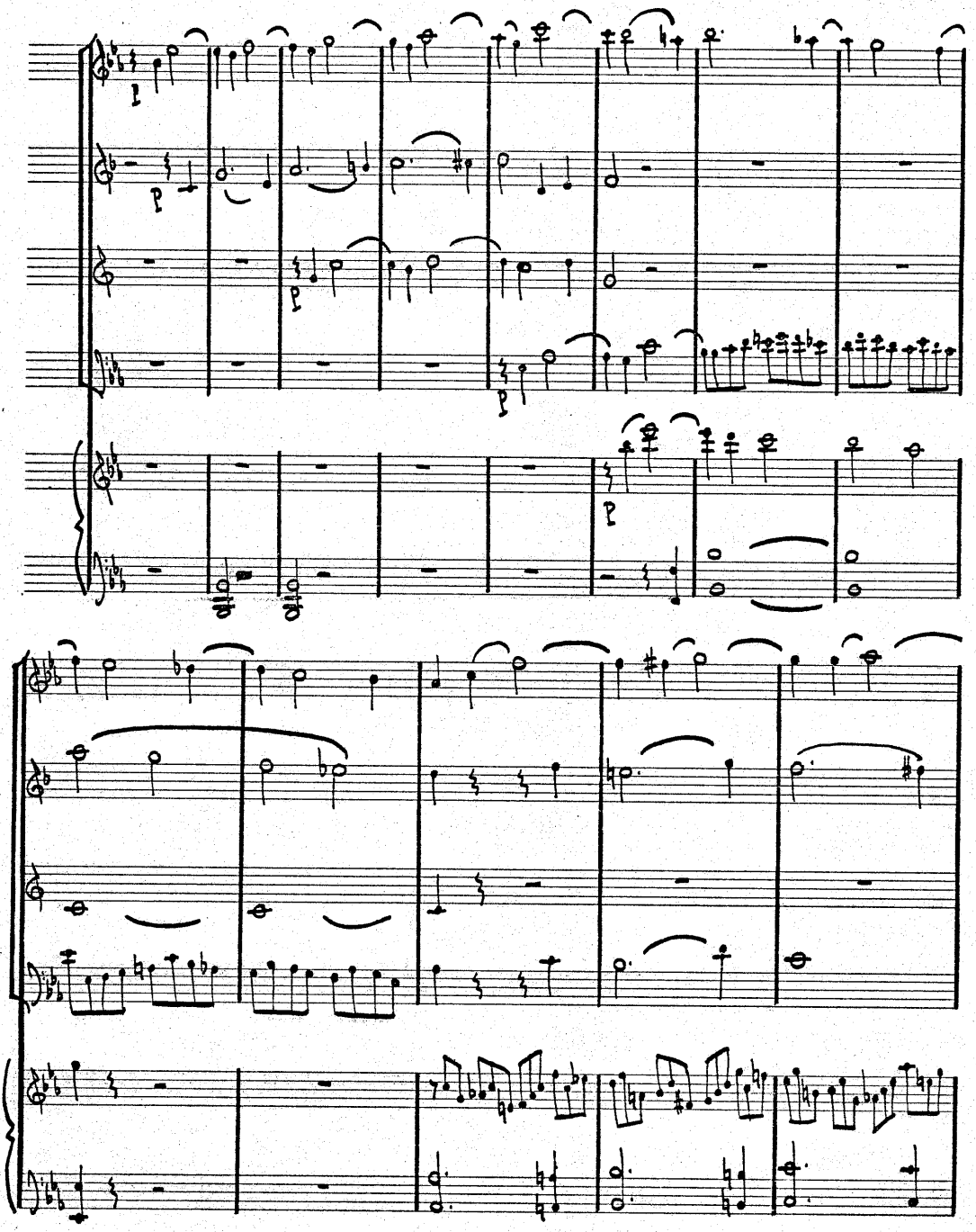


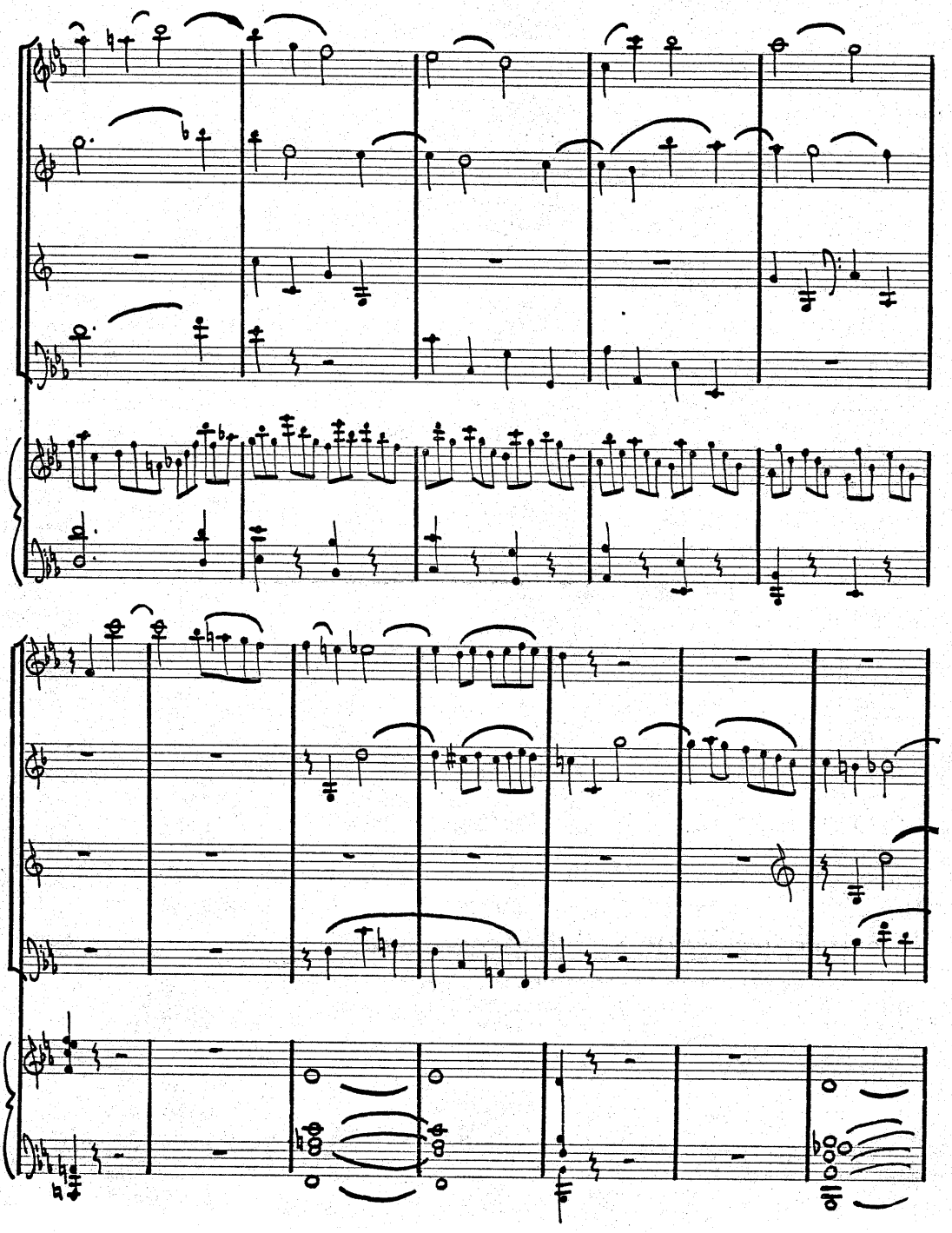


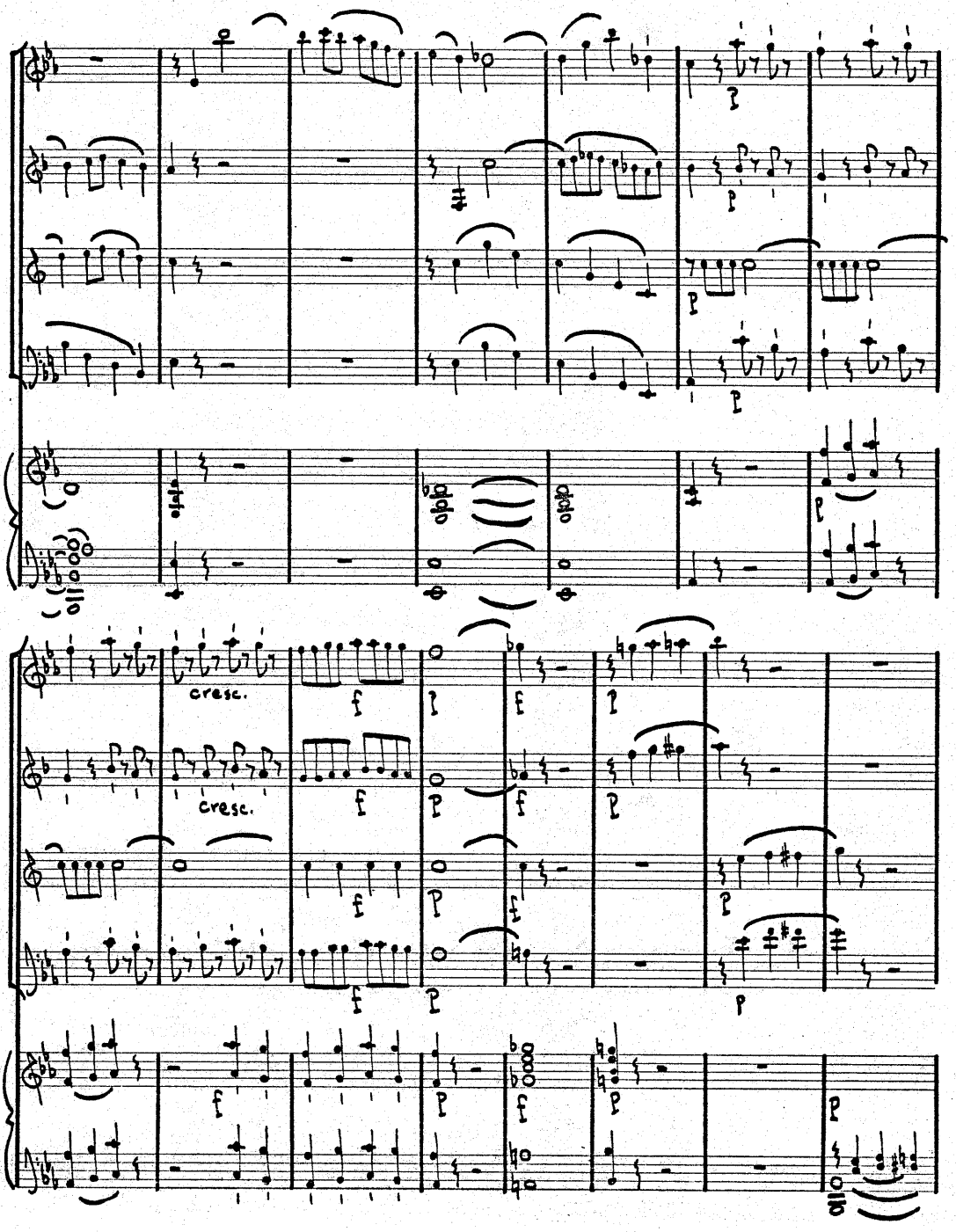


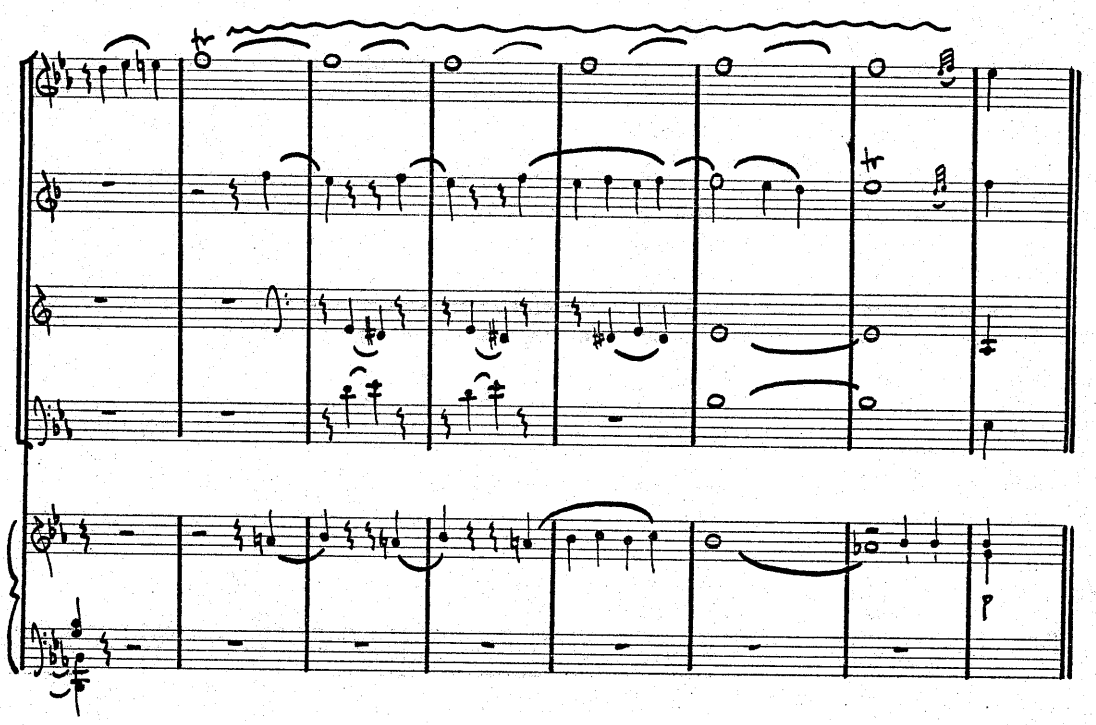


Wolfgang Amadeus Mozart. Quintet in Eb major (K. 452) for piano, oboe, clarinet, horn, and bassoon.
4th mvt., Allegretto in ¢.



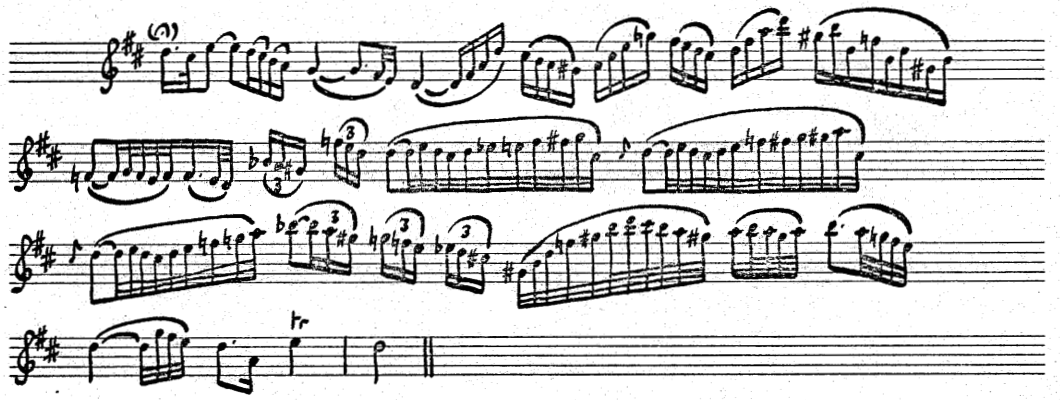



cresc.
cresc.

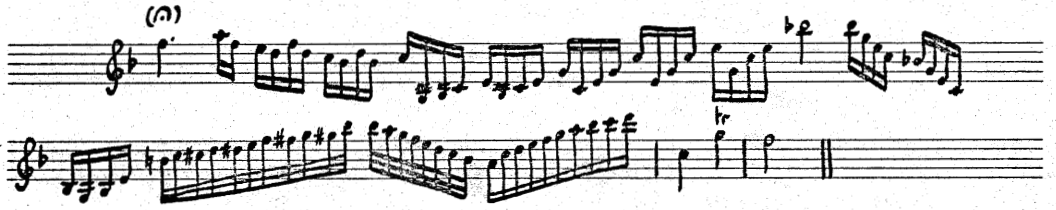


## Addenda

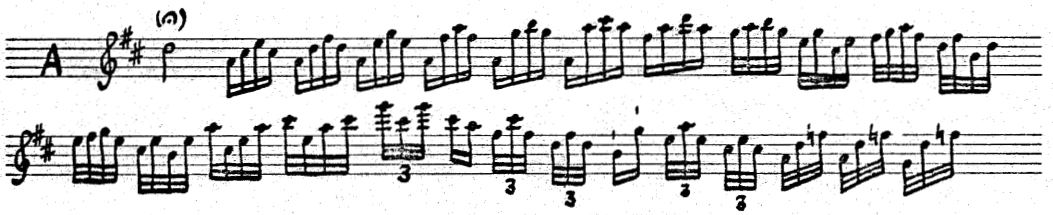
Gasparo Fritz. Sonata for violin or flute and basso continuo, Opus 2 No. 2. n.d., n.p.
1st mvt., Adagio in C.

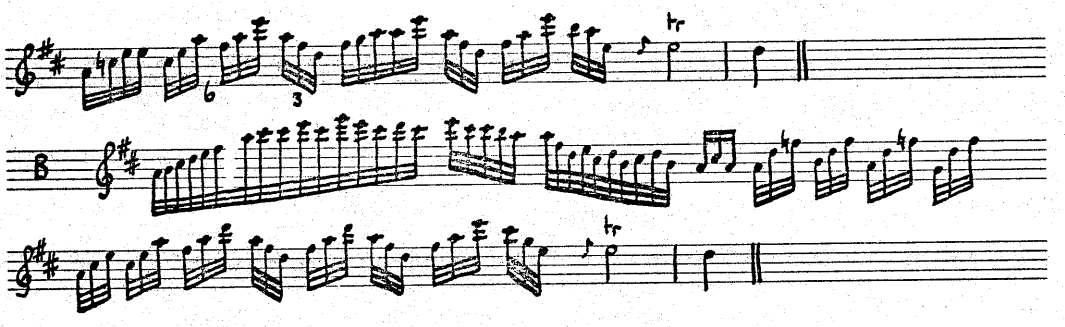


Anonymous clarinet concerto in Eb major.
Knihovna Národního Musea, Prague, XLII.F.195.
1st mvt., Allegro moderato in C.

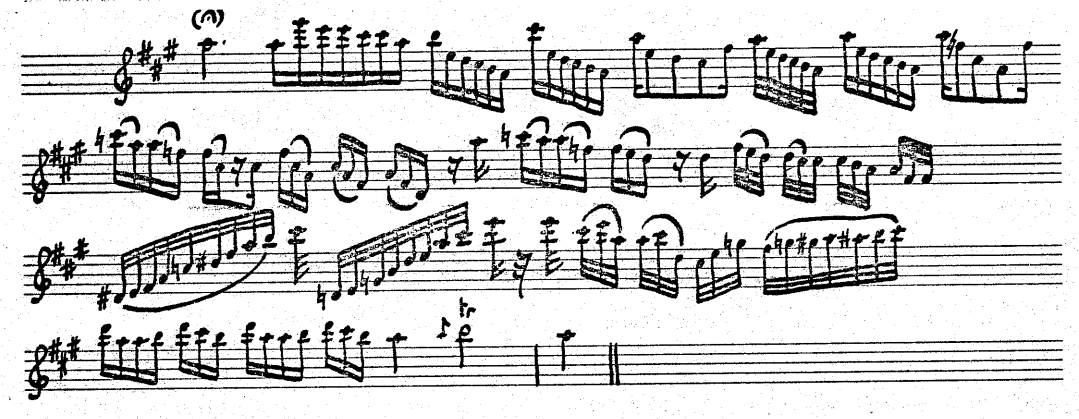


Leopold Hoffmann. Flute concerto in D major.
Regensburg, L. Hoffmann 13.
1st mvt., Allegro in C.
Versions A and B.

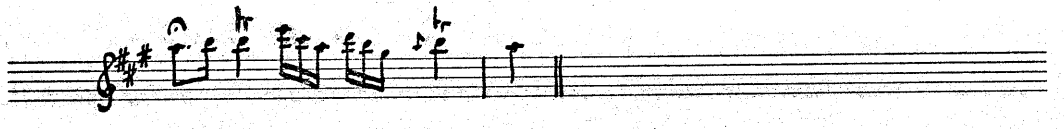




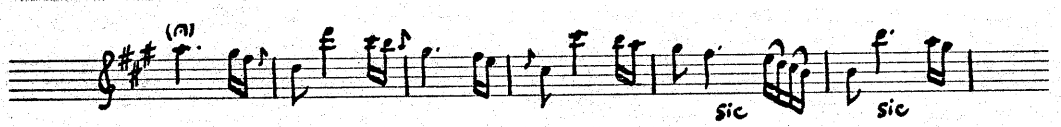
2nd mvt., Andante ma non molto in 2/4.

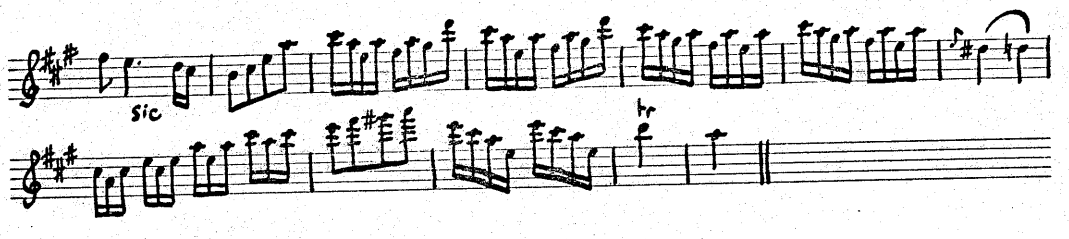


Leopold Hoffmann. Flute Concerto in A major.
Regensburg, L. Hoffmann 14.
1st mvt., Allegro in C.

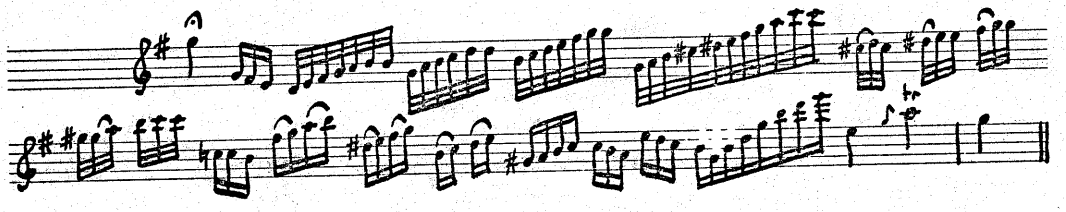


3rd mvt., Allegro assai in 2/4.

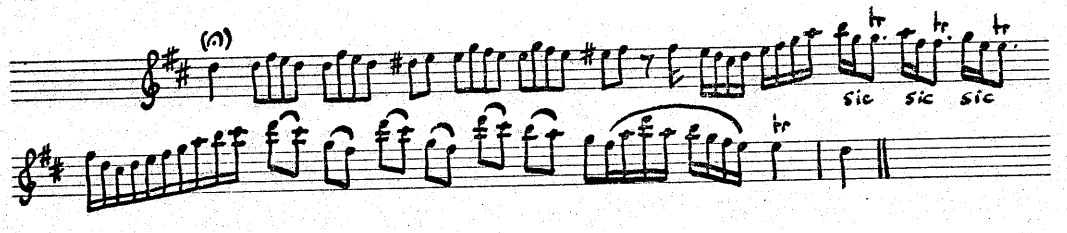




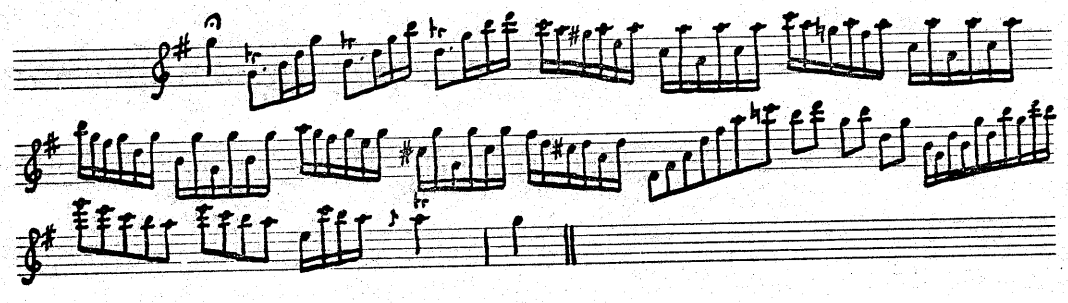

Leopold Hoffmann. Flute concerto in G major.
Regensburg, L. Hoffmann 16.
1st mvt., Allegro moderato in C.



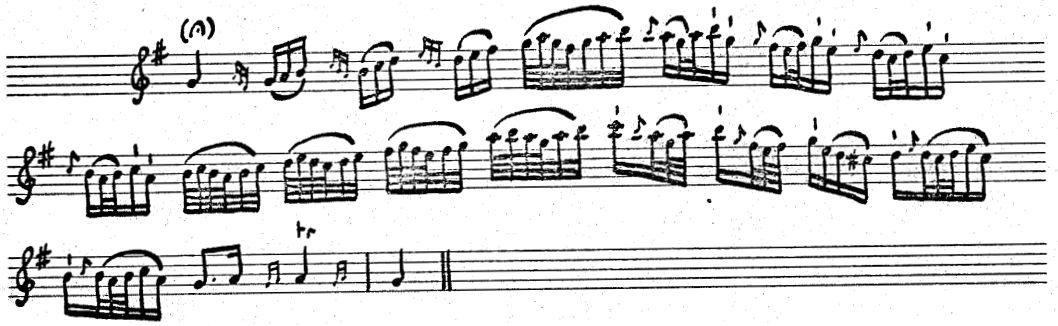
2nd mvt., Adagio in 3/4.



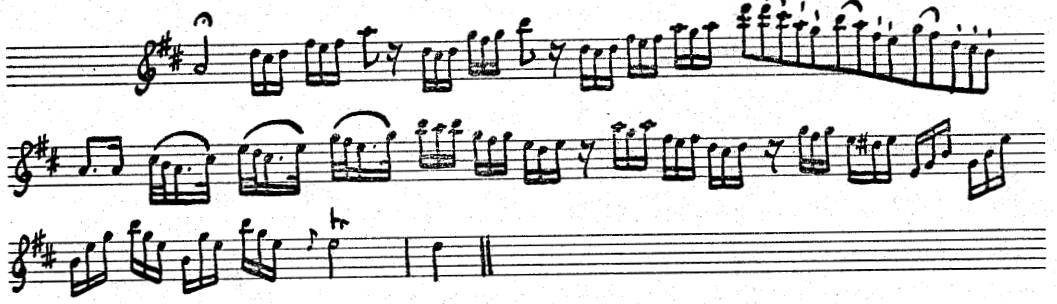

3rd mvt., Vivace in 3/4.



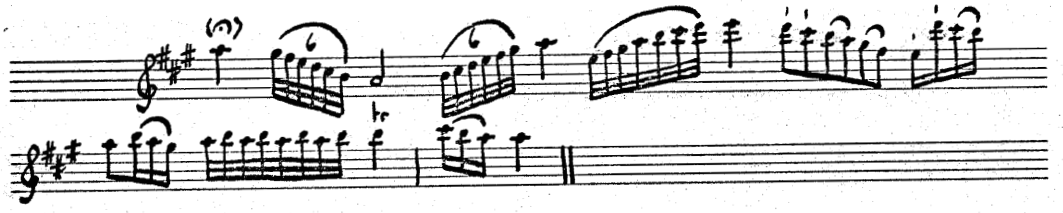
Leopold Hoffmann. Flute concerto in D major.
Regensburg, L. Hoffmann 18.
2nd mvt., Adagio in 3/8.



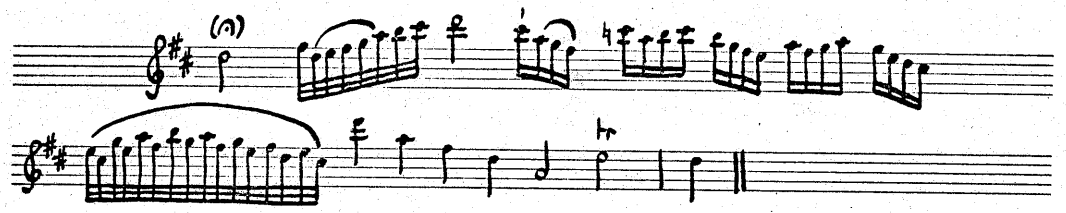
3rd mvt., Allegro molto in 2/4.



Leopold Hoffmann. Flute concerto in A major.
Regensburg, L. Hoffmann 21.
1st mvt., Allegro moderato in C.

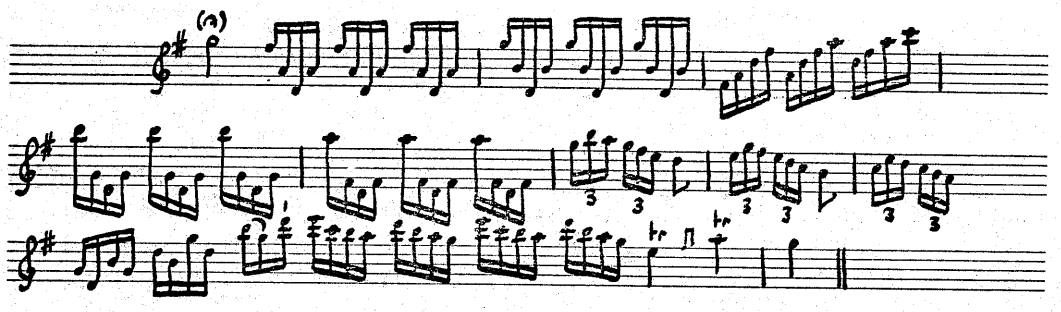


2nd mvt., Andante ma non molto in 3/4.

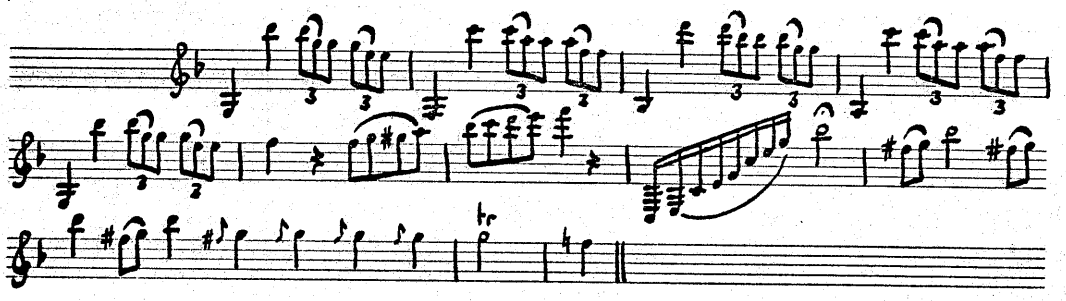


Leopold Hoffmann. Flute concerto in G major.
Regensburg, L. Hoffmann 23.
2nd mvt., Adagio un poco andante in 3/4.

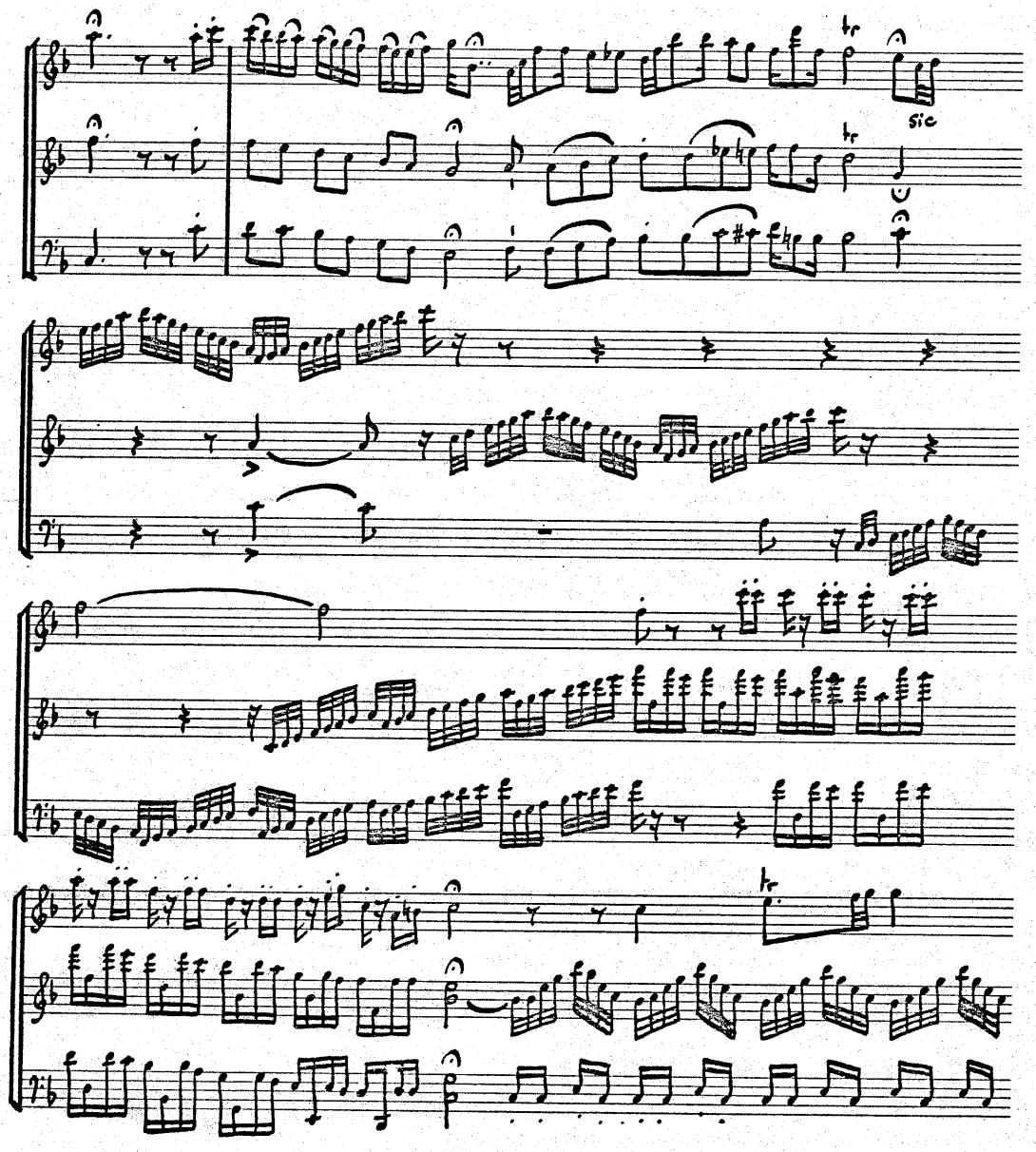
3rd mvt., Vivace in 2/4.

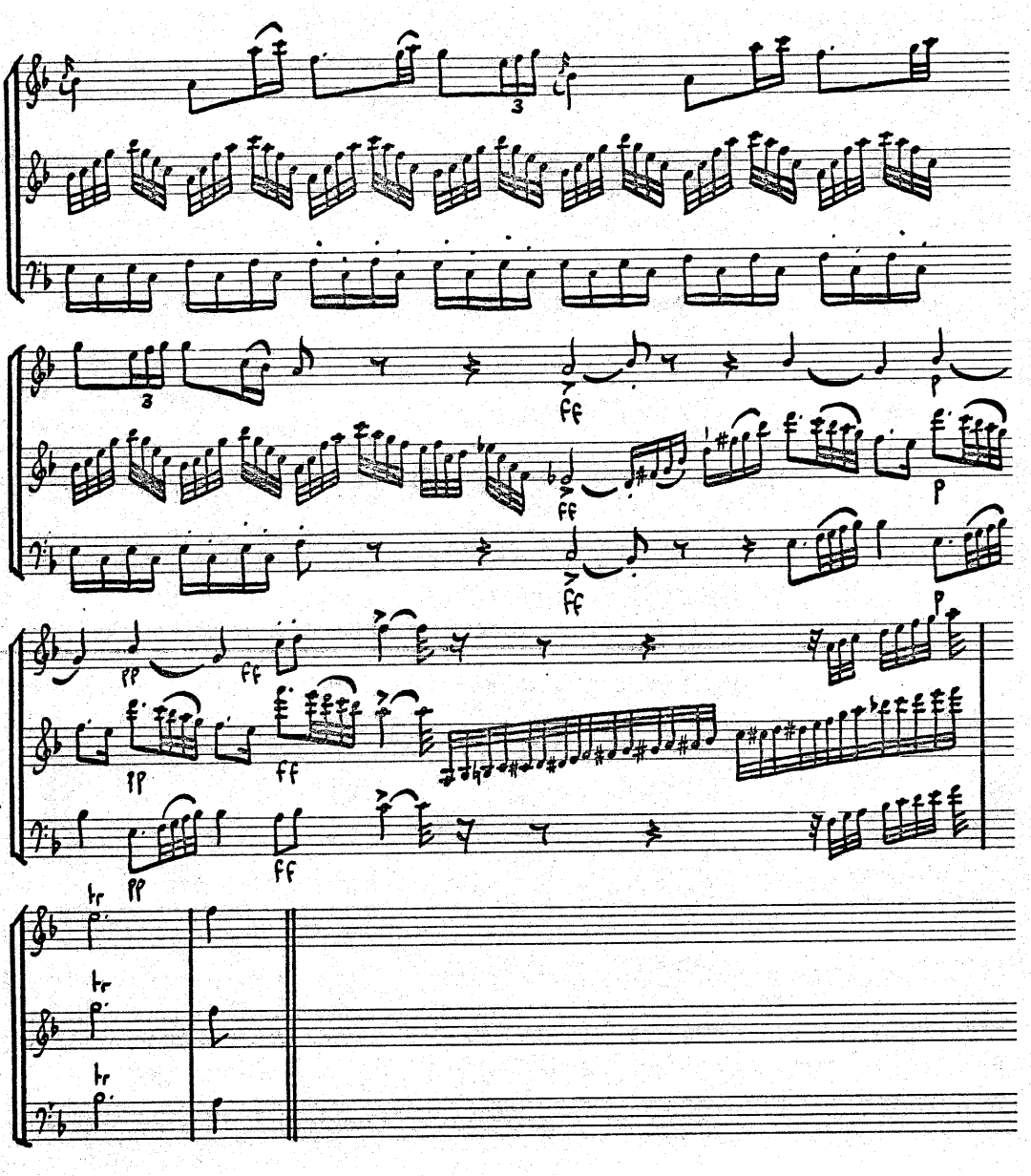


Kunz. Clarinet concerto in Eb major.
Knihovna Národního Musea, Prague, X.B.205.
Only mvt., Majestoso in C.

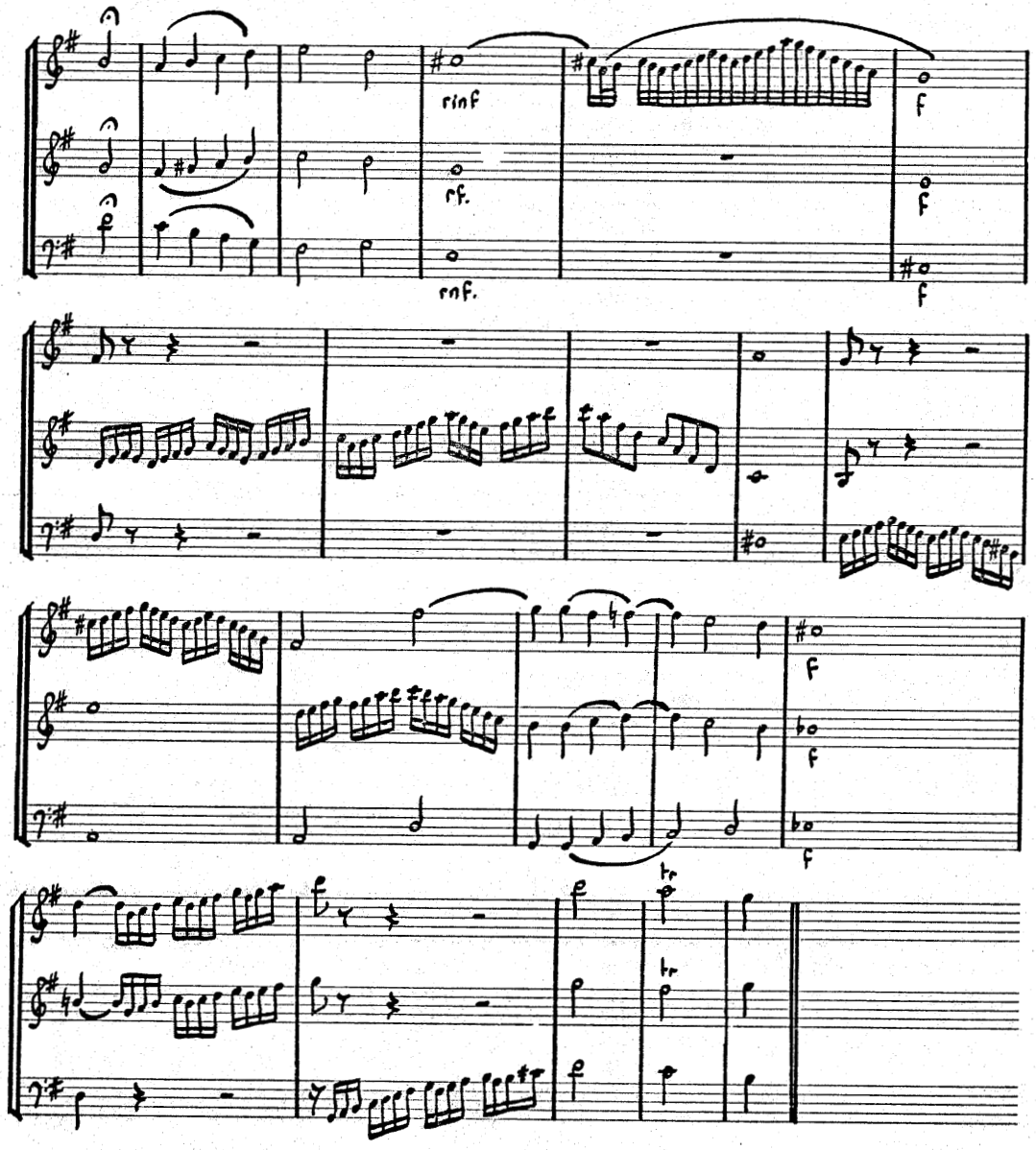


Karl Friedrich Abel. Simphonie Concertante for oboe, violin, violoncello and orchestra in F major. Berlin
2nd mvt., Adagio in 3/4.

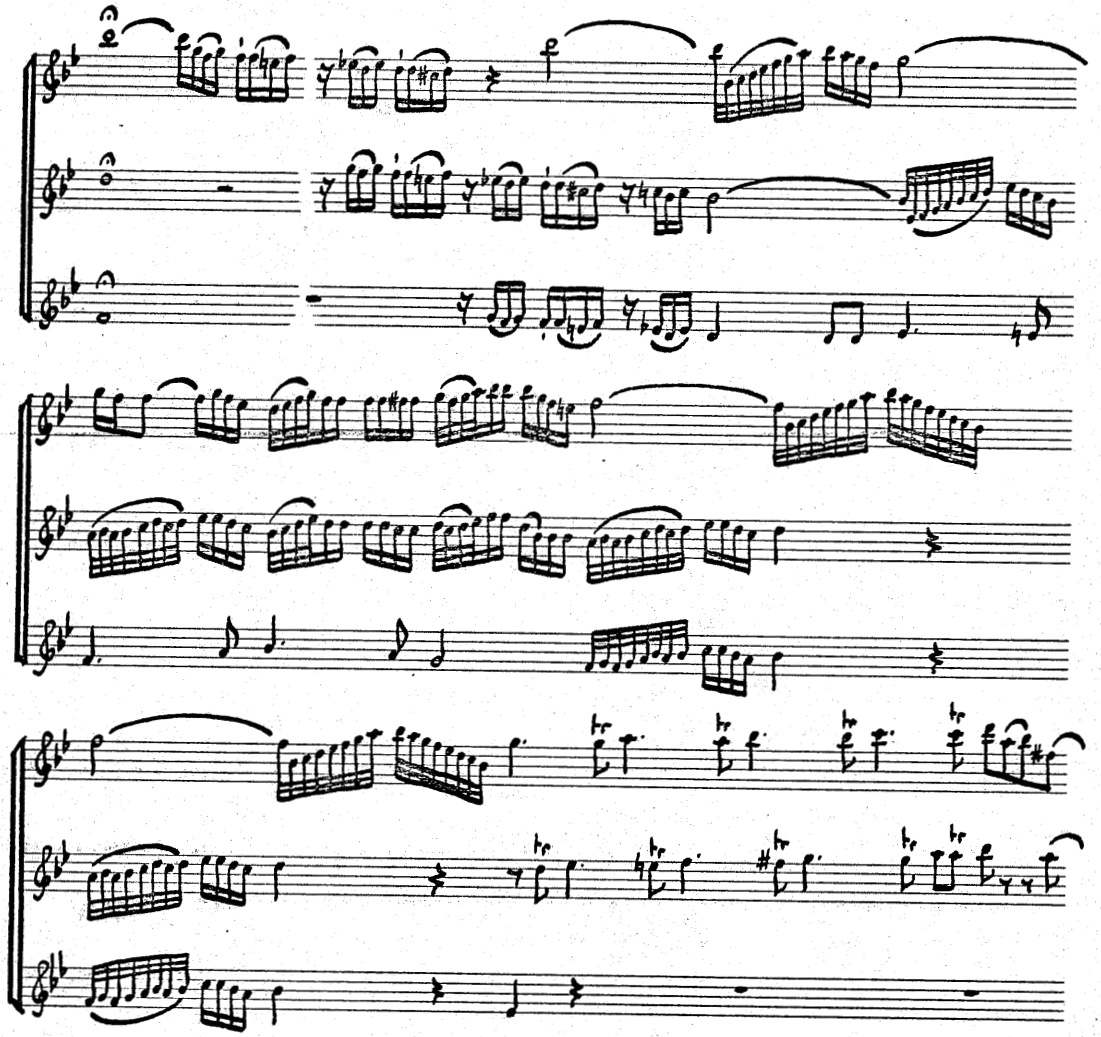


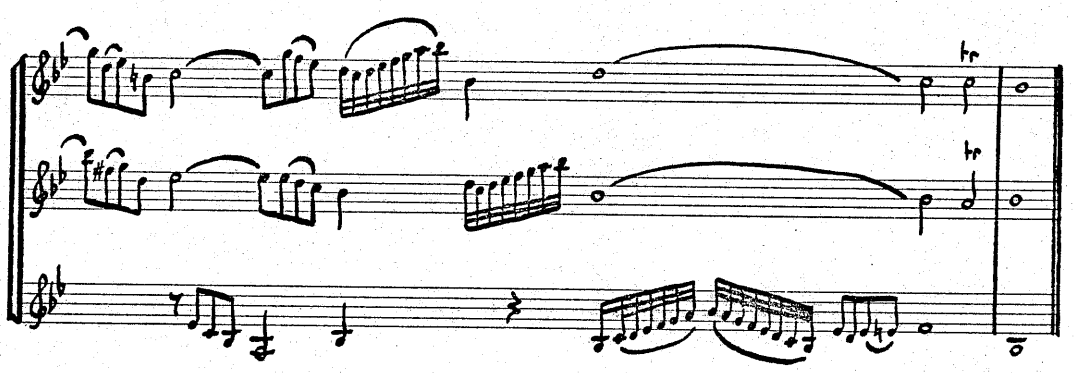

3
3
ff
p
ff
p
pp
ff
p
pp
ff
tr
tr
tr

Karl Friedrich Abel. Sinfonia Concertante for oboe, violin, violoncello and orchestra in G major. Deutsche Staatsbibliothek, Berlin. 2nd mvt., Adagio ma non tanto in 2/4.



Pietro Nardini. Sonata for flute and two violins in F major.
Raccolta Antonio Venturi, Montecatini-Terme, Ms. All.
2nd mvt., Andante in 2/4.




tr
tr

# APPENDIX B

## THE WOODWIND CADENZA IN THE EARLY NINETEENTH CENTURY

In the first thirty years of the nineteenth century, the woodwind cadenza became just another kind of étude. The change is reflected in the publication in methods--or separately--of collections of cadenzas in many keys, often labelled alternately as preludes or caprices, showing they were really intended only as practice material.[1]

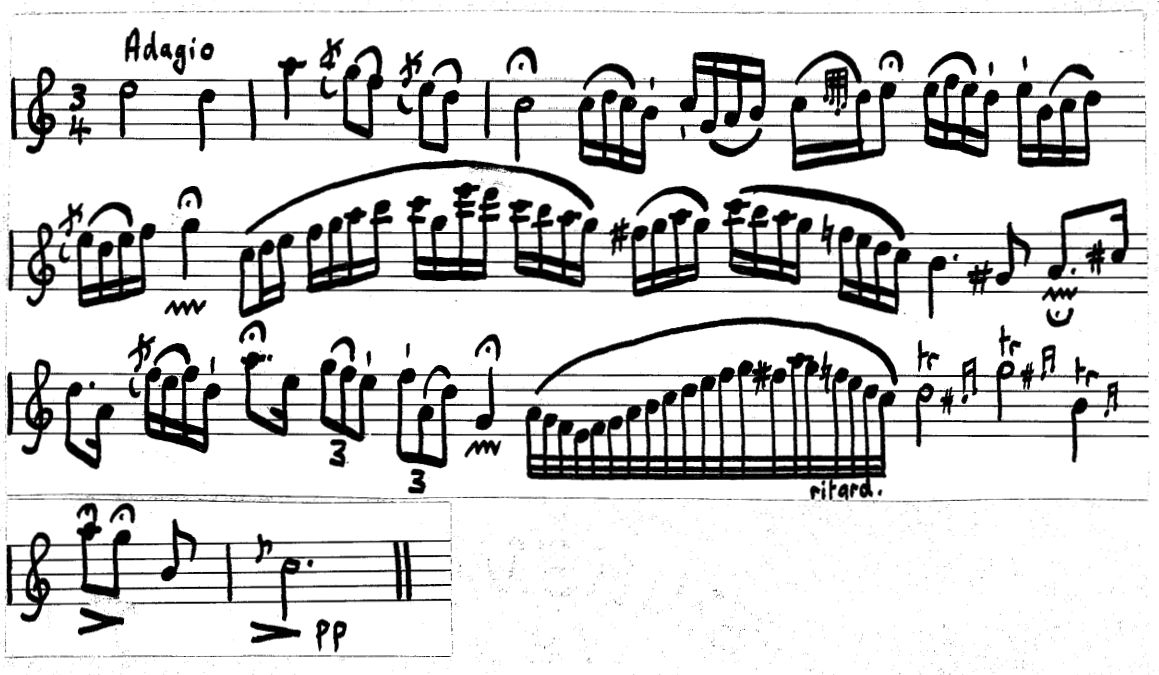
The transformation of cadenza into étude can be seen already in the collection of nine cadenzas in the flute method of Charles Nicholson. The cadenzas have a preponderance of fast notes and are longer[2] and have more ornaments and dynamic markings than their eighteenth-century counterparts (see Figure 57).

---

1. For example, Berbiguier wrote 30 Préludes ou points d'orgues (title quoted in Frans Vester, Flute Repertoire Catalogue [London: Musica Rara, 1967], p. 345)--the French term point d'orgue means a fermata sign and thus by extension an ornament played at such a sign--and John Beale called his twenty-two pieces cadenzas on the title page of his flute method, but preludes or flourishes in the text of the method (A Complete Guide to the Art of Playing the German Flute [3rd edn.; London, ca. 1821]). The prelude for woodwind instruments had existed since the early eighteenth century. Like the cadenza, it came increasingly to resemble the étude.

2. The vocal cadenza also became longer at this time. Domenico Corri (The Singers Preceptor or Corri's Treatise on Vocal Music [2 vols.; London, (1811)], p. 76) says that
   > "when Cadenzes [sic] were first introduced in the practice of Vocal Music, the taking breath in the midst of them was deemed Treason. But our Modern Cadenzes having become so widely excursive, more than human breath can execute with ease, the taking breath before the final Shakes may be admissible."

Figure 57. First cadenza from Charles Nicholson, Nicholson's Complete Preceptor for the German Flute (London, ca. 1816).




In an early nineteenth-century dictionary, "cadenza" is defined as "a melodic ornament, consisting generally of a succession of notes, performed or sung in a brilliant and quick manner."[3] This describes well the cadenzas of the French flute virtuoso Louis Drouet, who dazzled the world with his variations on God Save the King. The cadenzas are extremely long and consist almost exclusively of very fast slurred scales and arpeggios (see Figure 58).

---

3. J.F. Danneley, An Encyclopaedia, or Dictionary of Music (London, 1825). [pages not numbered]

Figure 58. First cadenza from Louis Drouet, 18 Preludes and 6 Cadenzas in the Most Familiar Keys for the Flute (London, 1829).

Figure 58.

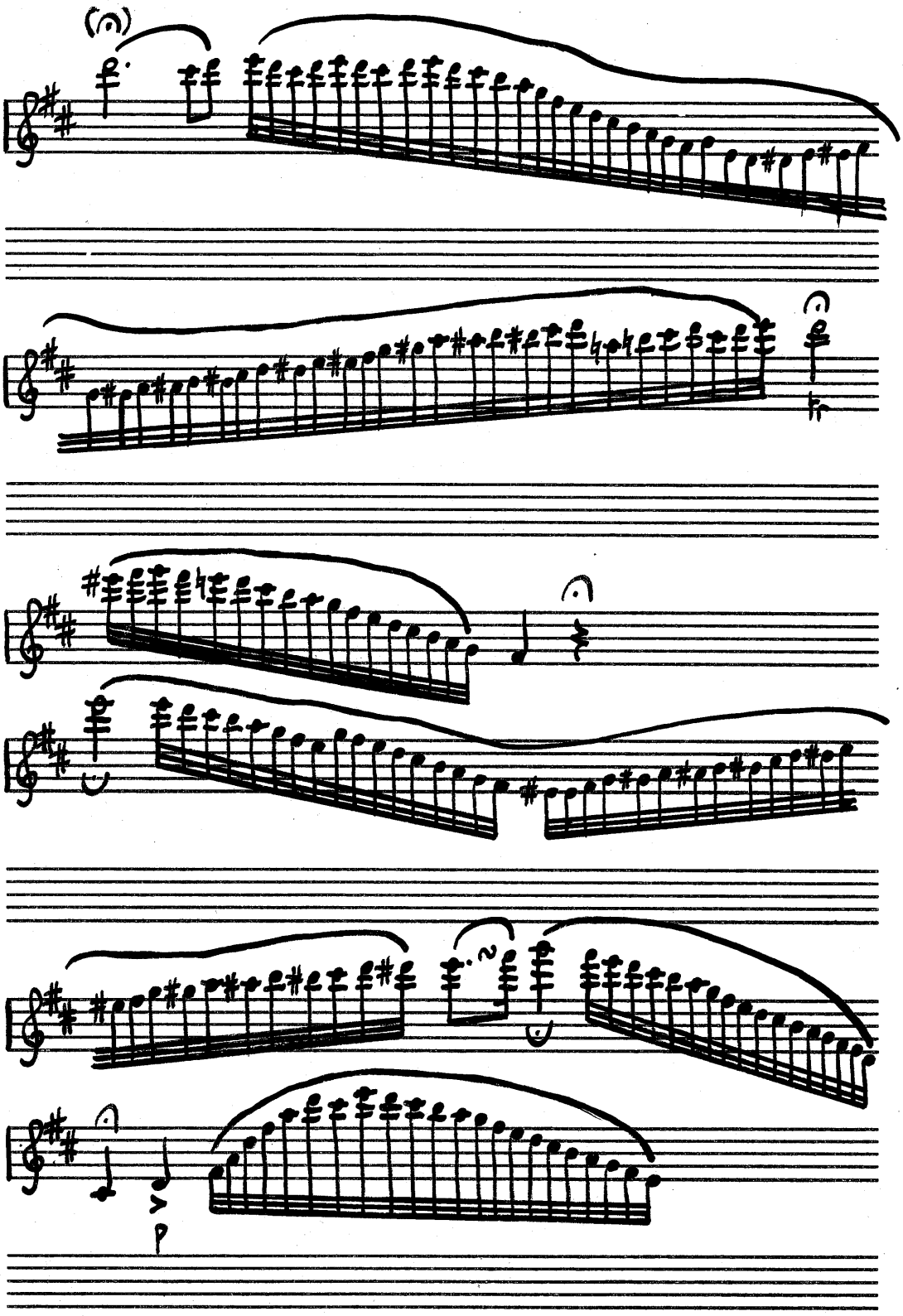


Figure 58 (cont'd.).